AN

INTRODUCTORY ESSAY

ON THE

ART OF READING,

AND

SPEAKING IN PUBLIC,

PART FIRST AND SECOND;

IN WHICH AN

INVESTIGATION OF THE PRINCIPLES OF WRITTEN LANGUAGE IS ATTEMPTED.

By SAMUEL WHYTE,

PRINCIPAL OF THE ENGLISH GRAMMAR AND CLASSIC-SCHOOL.

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FOR THE EDITOR, EDWARD-ATHENRY WHYTE,

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PREFACE.

THE following Introductory Essay on the ART OF READING and SPEAKING in PUBLIC, is part of the intended Publication alluded to by Mrs. SHERIDAN, in one of that Lady's Letters, annexed to our REMARKS ON BOSWELL, &c.* addreſſed to my Father, Feb. 26th, 1761, and was very ſoon after put to preſs; but, for what reaſon I am not informed, it was never ſince permitted to ſee the light. I lately diſcovered the whole impreſſion in a cloſet, tied up, juſt as it came from the Printer's; and, having carefully peruſed it, requeſted the Author's permiſſion to make it public. He heſitated, and ſeemed not at all diſpoſed to conſent. Conceiving, in the lapſe of years, it might have been worn out of his memory, I begged of him to read it: then, ſays he, it will aſſuredly be condemned to the ſnuff-ſhop; but if you really think it will be of uſe, and that in 1799 I ſhall not be held reſponſible for the errors and inadvertencies of 1759, for in that year it was written, I leave it to yourſelf. He was manifeſtly aware of the difficulties he had to encounter, and not a little diffident of his own execution; for in the firſt inſtance, he ſubmitted the manuſcript

* Lately publiſhed, together with a CRITIQUE on BURGHER's LEONORA, and other TRACTS, on curious and intereſting ſubjects.

manuſcript to the examination of ſeveral of his moſt learned and judicious friends, who, however ſanguine he might appear for the honour and advantage of his profeſſion, did not damp the ardour of his purſuits with diſapprobation. One of them particularly, in whom he moſt juſtly confided, on returning the copy, accompanied it with the following encouraging Letter:

To SAMUEL WHYTE, Esq.

DEAR SIR!

HAVING ended my Remarks, which it required cloſe examination and repeated peruſal, to make ſo numerous, I muſt recall to your mind, a reflection, which I communicated to you as it occurred to me, in the laſt Letter I wrote you on the ſubject of the Elegy, and which now ſtrikes me with redoubled force—'That neither as an Author nor a Critic am I formed for you,'. . . . When you acted the part of my Critic, I eaſily obſerved that you were diſſatisfied with my production, becauſe you could not bring it to a perfection, that my productions would never admit of; but, which you, as was natural, had full in your idea: and, now as my Author, I find that while I nibble at letters, words, phraſes and definitions, there is an inſight into the principles of language, an extent of reading and experience, a penetration into, and obſervation of things relative to your profeſſion, in ſhort an acquaintance with the human faculties

ties and diſpoſition, that to follow, as far as you could lead, would be worth a thouſand ſuch criticiſms. I muſt beg, therefore, that hereafter you will not expoſe my own littleneſs to my view, by impoſing on me a taſk, like this, to which I am ſo unequal. On every occaſion within my compaſs, I ſhall be happy to prove myſelf,

DEAR SIR,

Your ſincere friend,

and humble ſervant,

R—— N——.

Whether the writer of the preceding Letter was too partial to his friend's performance or not, is now ſubmitted to the intelligent and candid reader, and ſhould it in ſome reſpects fail of giving entire ſatisfaction, it will at leaſt prove the Author's aſſiduity, and that at ſo early a period of his life, he ſpared no pains to qualify himſelf for the due diſcharge of the important Taſk he had undertaken, that of the Education of Youth.

A Third and Fourth Part was intended by way of Praxis and illuſtration of the Theory advanced; but the neceſſity of that, has, in a great meaſure, been ſuperſeded by ſubſequent publications; too well known, to need any recommendation on the preſent occaſion, from the EDITOR,

MONDAY,
MAY 5, 1800.

EDW. ATHENRY WHYTE.

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32, For eight times ſo many lines, *r.* eight times that number.

95, l. 24, For v ſubſtitute z.

116, l. 36, For Iapan *r.* Japan.

121, Note, For Euridice, *r.* Eurydice.

PROSPECTUS.

THE ENGLISH GRAMMAR AND CLASSIC-SCHOOOL,

DUBLIN, GRAFTON-STREET, No. 75.

EDUCATION in all its moſt uſeful and ornamental branches, Theoretical and Practical, conducted upon Academic Principles, with a view to complete the Gentleman and Man of Buſineſs, whether his deſtination be to the Senate, the Pulpit or the Bar; including every requiſite qualification for the Counting-houſe and Mercantile Departments, in the moſt extenſive ſenſe, with due attention to the Culture of the intellectual Faculties and all the Moral Virtues; the whole calculated to forward and ſupport the great ends of Social Intercourſe, and to unite the rational Chriſtian, the good Subject, and the intelligent, uſeful and happy Man.

Alſo, Youth boarded, and carefully provided, with all ſuitable Accommodations, wherein Neatneſs, Health, and Mental Improvement, are attentively conſulted, by the AUTHOR,

SAMUEL WHYTE,

And the EDITOR, his Son,

EDWARD-ATHENRY WHYTE.

N. B. The practical branches, *Writing*, *Arithmetic* and *Book-keeping*, &c. indiſpenſibly neceſſary in every ſtation of life, are particularly attended to, by the Principals themſelves, and taught in a ſuperiour ſtyle, of which the young Students in the Claſſic Department, or intended for the Univerſity, have uniformly the advantage; and to thoſe intended for Holy Orders, the proper manner of delivering the Church Service is alſo pointed out and regularly inculcated, together with every requiſite article of inſtruction and preparation for a decent, animated and effectual diſcharge of the ſeveral duties of their ſacred function.

Alſo, in addition to the daily routine of buſineſs deſcribed, MR. E.-A. WHYTE having collected a Philoſophical Apparatus (allowed to ſurpaſs any thing of the kind yet ſeen in this country) continues to read *(once a Year)* a COURSE OF LECTURES, adapted to the Capacities of Youth, which cannot fail to open their Underſtandings, and greatly contribute to, and facilitate their progreſs in every other branch of learning: ——— Advantages not in any other mode of inſtitution to be procured!

AN ESSAY ON THE ART OF READING, AND SPEAKING, IN PUBLIC.

'THAT a general inability to read, or ſpeak, with 'propriety and grace, in public, runs through the 'natives of the Britiſh dominions, is acknowleged; 'it ſhews itſelf in our Senates, and Churches, on the Bench, 'and at the Bar.

'That Divine Service, in general, is not performed with 'that ſolemnity, diſtinctneſs, and propriety, which the nature 'of ſuch ſervice demands; nor diſcourſes delivered from the 'pulpit, with ſuch powers of perſuaſive or forcible elocution, 'as can make them produce their intended effects, is alſo ge-'nerally allowed.'

With theſe pointed and judicious remarks, adopted from the Rev. Dr. *Obins's* letter, recommending the ſtudy of Engliſh, &c. the writer of that valuable work, entitled *Britiſh Education*,

opens his lectures on elocution; to which he ſubjoins the following, equally pertinent, and worthy of our moſt ſerious regard.

'In ſhort, that good public reading, or ſpeaking, is one of 'the rareſt qualities to be found, in a country, where reading 'and ſpeaking in public are more generally uſed, than in any 'other in the world; where the doing them well is a matter of 'the utmoſt importance to the ſtate, and to ſociety; and where 'promotion, or honour, to individuals, is ſure to attend even a 'moderate ſhare of merit in thoſe points, is a truth which can-'not be denied.'

Notwithſtanding this ingenious authour has laboured theſe points, for a ſeries of years, with acknowleged ability and unwearied application; notwithſtanding the matters, here inſiſted upon, are indeed obvious and ſelf-evident, hitherto no perceptible effect has been produced in the ſtate of elocution among us. His public exhibitions were inadequate to the end; and his writings, 'Caviare to the general,' have fallen into few hands; and fewer ſtill have been diſpoſed, or duly prepared, to accompany him through all the ſteps of an argument, which required capacity and attention, to perceive the juſtneſs and utility of his deductions. His object, profeſſedly, was the improvement of his auditors, perſons of advanced years; and numerous are they who ſtand in need of it: but mere ſpeculation will go but a little way, in caſes where early and aſſiduous application is indiſpenſably requiſite. Great good ſenſe, reſolution, and perſeverance fall not to the lot of many. Yet, great good ſenſe, reſolution, and perſeverance are abſolutely neceſſary to thoſe who would ſubdue the prejudices of education, and exterminate early bad habits. A falſe kind of ſhamefacedneſs hangs about us, that forbids us to go a ſecond time to ſchool: And, though the proverb wiſely aſſures us, *'Tis never too late to learn*, vanity ſtands in the gap, and will not ſuffer us to ſubmit to the humiliating taſk. To be ſenſible of our deficiencies, is itſelf a conſiderable part of knowlege; and, to avail ourſelves of every opportunity of improvement, is the only mean of arriving at the ſummit. But, waving all farther animadverſions on this head; for the preſent, the attempt now in contemplation is upon a more practical principle, calculated for the riſing generation; not, however, without particular reſpect to the advantage of mature years, and more enlarged underſtanding.

It is of more importance to a ſubject of Great Britain, to be able to read Engliſh well, than to be able to read any other language; yet not only ſuch as are taught modern languages, but the

the far greater number of thoſe who receive a learned education, read every language they are acquainted with, better than the language of their own country. Latin, Greek, and French * are generally read correctly at ſight; Engliſh, ſcarcely ever; for living teſtimony of which, we need only pay a viſit to any of our univerſities. There we may find numbers, who could pronounce Virgil and Homer throughout, with perfect eaſe, certainty and preciſion, utterly incapable of reading, or writing two ſentences, with tolerable propriety, in their mother-tongue. The reaſon is, thoſe languages are carefully ſtudied, and taught by rule; our own is picked up at random, and neglected; and, ſo very different † and unfriendly are they in all reſpects to ours, that, far from being neceſſary, as too implicitly and generally preſumed, the labour and application beſtowed upon them is demonſtrably injurious to the Engliſh, and the chief cauſe of its preſent fluctuating and undetermined ſtate, as education has been hitherto conducted.

While there are ſtrong appearances of public ſpirit, in many things, which of late years have been ſet on foot among us, it is matter of ſurprize, that we are not more attentive to a buſineſs of ſuch univerſal conſequence. Either its uſefulneſs is not ſufficiently conſidered, or the methods of arriving at it not commonly known. Is there a meeting for buſineſs, or an aſſembly for amuſement, where the want of this accompliſhment is not immediately perceived? where the particularities of the nurſery, the ſchool, or the province, are not continually betraying themſelves? But, of all places, the defect is moſt viſible in the Houſe of God, and its conſequences moſt prejudicial; becauſe the very end of meeting, is thereby, moſt remarkably defeated.

In all countries, where ſcience has made any conſiderable progreſs, their language has been a principal object of attention; and, in proportion as that has been cultivated, the arts have advanced towards perfection. Turn to the hiſtory of the poliſhed ages of Greece, and Rome; England, with all her boaſted advantages and refinements, comparatively conſidered,

* One of our modern modiſhly-bred ladies, boaſting of her proficiency in the French tongue, aſſerted, ſhe underſtood and ſpoke it better, than ſhe did Engliſh, and, for the truth, appealed to a French lady in company. The Pariſian very candidly and ſenſibly anſwered, 'I am not, my dear madam, ſufficiently acquainted with the Engliſh to determine; but I ſhould be aſhamed to ſpeak or underſtand any language *half* ſo well as my own.'

† So *very* different, that in moſt caſes the direct reverſe of the rules which anſwer for the Latin idiom is nearly the ſtandard for Engliſh.

is but in a ſtate of infancy, and has no right to plead an exception. We find the wiſeſt and beſt of men, in all ages, and nations, ſtrenuouſly inculcating this principle, as the ſure foundation of their glory, and the grand bulwark of their civil and religious liberties: 'Twere eaſy to produce an ample liſt of authorities, to ſupport the fact; but a recent and moſt remarkable inſtance, among ourſelves, may come more directly to my point.

In the year 1745, when the Earl of Cheſterfield was our chief governour, the weight of public buſineſs in a new employment, and in the midſt of a dangerous rebellion, did not prevent that illuſtrious nobleman from caſting his thoughts upon the education of our youth. In various converſations with ſome of the heads of our univerſity, he took notice of the general neglect of a proper cultivation of the Engliſh language in the ſchools, and colleges of England, as well as thoſe of this kingdom; declared his readineſs to encourage every thing which might tend to promote the writing and reading of it, with correctneſs; and, in teſtimony of his earneſtneſs in the cauſe, propoſed a premium of thirty guineas, for the beſt ſpeech, to be written and pronounced in Engliſh, the King's next birth-day. This was deſigned only to give a beginning, and lay the foundation of ſome more laſting inſtitution; which he warmly recommended to the Provoſt and Senior Fellows: They concurred in the uſefulneſs of the deſign, and agreed that a lecture ſhould be eſtabliſhed for the purpoſe. A ſtatute was accordingly drawn up, and laid before them; and, in ſeveral ſubſequent meetings and conſultations, many excellent reſolutions were entered into; and all preparatory diſpoſitions duly regulated, and finally determined upon. What a pity it was not carried into execution! Here they ſtopped: And, I am authorized to ſay, the difficulty of finding perſons able, as well as willing, to undertake the care of this lecture, was the principal reaſon, why no farther progreſs was made in the affair. This at once proves the great importance, and, of courſe, the neceſſity of ſuch an inſtitution. If any doubts ſhould ariſe, as to the difficulty of the thing, it will appear the leſs ſurprizing, when it is conſidered that the qualifications neceſſary to ſuch a lecturer, as hereafter deſcribed, are not very common.

After all, had the deſign taken effect, it was but a proviſional expedient. The proper place for commencing theſe ſtudies is at ſchool; for, certain it is, the principles of elocution, and the rules of Engliſh Grammar, cannot be too ſoon inculcated;

culcated; Children ought to be trained in them, from their very firſt rudiments, when the pliant organs are eaſily formed to the pronunciation of any ſounds; and before prejudice or evil habits ſhall have taken root. Beſides, as but the ſmaller number of the youth of theſe nations, receive a collegiate education, the reſt, to whom it would be no leſs uſeful and ornamental, muſt be entirely excluded from the benefits of ſuch an inſtitution.

What is true of moſt of the improvements which are made by ſtudy or culture, is peculiarly ſo of the Art of Public Speaking. If there be not a foundation laid for it in the early part of life, there is no reaſonable ground of expectation that any degree of excellence therein, ſhould ever be attained. The impediments, in caſe of adults, already hinted at, we ſhall inveſtigate hereafter: Let it ſuffice at preſent to obſerve, that as good ſpeaking depends upon, and conſiſts in, practice more than theory (tho' a well eſtabliſhed theory is not only deſirable but indiſpenſably neceſſary) it requires the earlier initiation, that practice may have its full ſcope, before the time of life arrives, in which there may be occaſion for public exhibition. Mankind muſt ſpeak from the beginning, therefore ought, from the beginning, to be taught to ſpeak properly; otherwiſe they will inevitably contract habits of ſpeaking improperly; and whoever knows the difficulty of breaking through bad habits, will avoid that labour by prevention. There is a wide difference between ſpeaking and writing. Some, nay moſt of mankind, are never to be writers; all are ſpeakers. Young perſons ought not to be put upon writing, from their own funds I mean, till they have furniſhed their minds with thoughts, that is, till they have acquired funds; but they cannot be kept from ſpeaking.

A queſtion may be put, what claſſes of children are the proper objects of ſuch a courſe? The anſwer is ready. It is not partially confined to order or degree. Like our conſtitution, diffuſing bleſſings all around, it breathes the ſpirit of freedom; reſpects the general community, and with a foſtering arm embraces, male and *female*, all its branches. It is peculiarly adapted to the purpoſes of children of rank, entitled to ſit in either Houſe of parliament; and equally calculated to anſwer the important ends of thoſe who would effectually diſcharge the duties of their calling, or are deſirous to ſhine in the pulpit, on the bench, or at the bar. The country gentleman, who wiſhes to ſupport an intereſt, and maintain an influence

in

in his county; the merchant, in the aſſemblies of his commercial brethren; and even thoſe of inferiour note, in their corporate capacities, muſt ſoon perceive the advantages of reading and ſpeaking their mother tongue with propriety and addreſs. It is an allowed maxim, that, upon all ſubjects, good reading is the beſt comment. What an immenſe addition both of pleaſure and profit muſt the ſtudent in his cloſet receive, thus enabled to animate and improve the nobleſt ſentiments of his moſt favourite authours, with a ſpirited and ſuitable delivery! What advantages as a writer may he not hence derive, thus taught to form his periods; to poliſh his ſtyle; and to transfuſe into his compoſitions, all the copiouſneſs, fluency, energy, and perſuaſive graces of living ſpeech! The merely domeſtic man, ſuppoſing him entirely unambitious of a literary character; ſuppoſing him to have no view to the ſenate, the pulpit, or the bar, will yet find his account in beſtowing ſome pains in acquiring a degree of maſtery in his native tongue: It will eſtabliſh his conſequence among his friends, and companions; and, within the circle of his influence, as well as in his own immediate family, and domeſtic retirements, it will enable him more effectually to promote the intereſts of religion, morality, and good neighbourhood. A boy may turn out an extraordinary penman, an excellent accomptant, a ſublime mathematician, and withal a very bad man. Thoſe branches of ſcience, however uſeful, contribute nothing to the improvement of morals. In the ſtudy of elocution, the caſe is far otherwiſe. The examples for practice, ſelected from the moſt approved authours, conſequently include an extenſive field of inſtruction, upon a variety of the moſt improving and intereſting topics, conveyed in the moſt elegant and forcible language; and, that the pronunciation and manner of delivery may perfectly accord, every ſentiment, every expreſſion, every word, muſt be carefully analized, and ſedulouſly examined. Nothing here can be admitted implicitly, or in groſs. Every circumſtance of matter, tendency, time, place and connection of the whole, and all its parts, muſt be comprehended, and thoroughly digeſted by the young declaimer. They muſt be reiterated, and impreſſed upon his mind, till his whole ſoul, warmed into action, and pregnant with its effects, pours them forth, like Pallas from the head of Jove, completely armed with every grace, and every power of genuine irreſiſtable eloquence. Hence his feelings are regulated; his diſpoſitions corrected; and all his reaſoning faculties duly exerciſed and improved. The moſt exalted virtues,

prudence,

prudence, moderation, ſelf-denial, humanity, juſtice, piety, equity, patience, duty to parents, deference to ſuperiours, the love of his country, and a reverence to her laws, are the conſtant theme of his contemplation. Vice is rendered odious; the paſſions deſtructive to himſelf, or hurtful to others, painted in their native deformity; and artifice and villany, ſtripped of their maſk, he is taught to deteſt and to avoid. Good principles come recommended under the idea of pleaſure and amuſement, and the practice of them becomes familiar, and grows into habit. Accuſtomed to ſpeak before numbers, he is always ſelf-poſſeſſed, and conſequently his deportment orderly, conſiſtent and free. He acquires confidence without effrontery; dignity without pride; and, full of the energies of virtue, is never afraid to enter the liſts in her defence: thus he ſupports her intereſt with fortitude and ſucceſs. Does not this exhibit a ſyſtem of the moſt delightful and effective morality? can it be denied, that a boy, educated upon theſe principles, with a proportional ſhare of the gifts of nature, muſt become a more uſeful member of ſociety, than is poſſible in the common methods? His heart will be humanized; his underſtanding opened; his ſentiments enlarged; his morals improved: he muſt be a more diſintereſted friend; a more rational companion; a more confirmed chriſtian; a better man; in a word, more completely qualified to diſcharge every civil and ſocial duty of life in whatever ſtation.

Writing, arithmetic, and mathematics, are doubtleſs uſeful and abſolutely neceſſary inſtruments; but an inſtrument the moſt perfect in its kind, without a head to apply, taſte to direct, and an improved well regulated heart to ſuperintend all, is of little intrinſic value. Our mechanics are merely handicraftſmen; they can execute indeed; but are obliged for taſte and deſign to nations more ſtudious of cultivating their mental faculties. To inſtance, among multitudes, but in a ſingle article. Our ſilk manufacture. How much ſuperiour to the French in quality! in fancy how ſhamefully inferiour! What ſums does it annually coſt the nation, and what artifices are exerted to procure their patterns! bewitching inducements to clandeſtine importation! This is a ſtriking monument of our futility and neglect; and in all works of elegance and fancy, the proofs of our inſufficiency are proportionally obſervable. For want of proper education to form our judgement, as has been remarked, we impoſe upon ourſelves extraneous conceptions, and an incongruity of taſte, which often hurry us to needleſs and prepoſterous expence, and make us a bye-word among the nations. But will theſe

evils

evils be remedied by learning to read? No, not merely by learning to read: but by laying a foundation there, and cultivating our mother-tongue, as they have wiſely ſet us the example, it will induce a general ſpirit of emulation; diveſt us of a certain clumſineſs and barbarity of idea; and diffuſe a general good taſte throughout the land. This, with our executive abilities, would ſoon teach us to excell our arrogant vain-glorious maſters, and ſecure to us the ſuperiority in arts as well as arms.

But ſetting aſide all motives of national benefit (too often proſtituted in theſe our days) if entertainment alone were the object, what could be more delightful than to hear the beautiful and ſublime ſentiments of a Milton, a Shakeſpear, a Dryden, a Pope, a Tillotſon, a Young, an Addiſon, a Shenſtone, or a Maſon, flowing with judicious, ſpirited, harmonious, expreſſive and happy propriety, from the charming lips of a Townſhend, a Millſington, a Birmingham, a Gardiner, a Nevill, a Montgomery, a Boyd, a Nugent, an O Reilly or a Beresford? what more rational? what could ſtand in competition? Theſe conſpicuous names, with many others in the female world, here juſtly claim diſtinction, and ſhew how much even beauty may be enhanced and improved by the addition of unaffected good ſenſe, and a modeſt cultivated underſtanding. 'The Romans, notwithſtanding the great 'eaſe and certainty with which the art of reading and repeating 'their poets might be acquired, took uncommon pains to arrive 'at the utmoſt accuracy in that reſpect. To the moſt critical 'knowlege of the rules, conſtant practice was added. They 'had perſons regularly trained, to be able to perform it with 'exactneſs and grace, as much as our fingers now are in muſic; 'and reciting fine paſſages out of Virgil, and their other 'excellent poets, was a chief part of their entertainment, in 'the ſame manner that ſinging ſelect airs of Handel, or playing 'favourite ſolos of Geminiani, are with us.'* Cicero, that prince of philoſophers and real patriots, as well as of orators, explicitly teſtifies, that addreſs in ſpeaking is highly ornamental, as well as uſeful, even in private life.† The limbs are parts of the body much leſs noble than the tongue; yet no gentleman grudges a conſiderable expence of time and money, to have his ſon taught to uſe them properly; which is indiſputably

* See *Britiſh Education*, where, in a ſtyle and manner happily adapted to the ſubject, the authour of that judicious performance has endeavoured to open the eyes of his countrymen, and muſt give ample ſatisfaction, upon this and many other very intereſting points, to all who attentively peruſe his work.

† Cicero de Oratore, Lib. 1. p. 83.

putably right, and is there no attention to be paid to the uſe of the tongue, the glory of man?

Suppoſing a perſon to be ever ſo ſincere and zealous a lover of virtue and of his country, without a competent ſkill and addreſs in ſpeaking, he can only ſit ſtill, and ſee them wronged; for, deſtitute of the requiſite qualifications, how ſhall he attempt to prevent or redreſs the evil? Let an artful and eloquent ſtateſman harangue the Houſe upon a point of the utmoſt conſequence to the public, he has it greatly in his power to miſlead the judgement of the members. And he, who ſees through the deluſion, if he be aukward in delivering himſelf, can do nothing to hinder the ruinous ſchemes propoſed by the other, from being carried into execution, but give his ſimple negative againſt them, without ſo much as explaining to the Houſe his reaſons for ſo doing. The caſe is the ſame in other ſmaller aſſemblies and meetings, in which volubility of tongue, and ſteadineſs of countenance, often prevail againſt ſolid reaſons, and moſt important conſiderations.

Theſe are truths, ſo manifeſt in themſelves, that the bare mention of them, one would think, ſhould flaſh conviction upon every hearer; but it is the weakneſs of many to ſhut their eyes to reaſon, unleſs backed by authority; and to deny their aſſent to ſchemes of the moſt glaring utility, unleſs they have precedent to ſupport them. In this reſpect alſo ſatisfaction is at hand. Hiſtory, almoſt in every page, furniſhes indiſputable teſtimony to the purpoſe; experience gives daily proof of the ſame; but the following obvious and ſelf-evident poſitions, duly attended to, muſt clear up every difficulty, and ſilence even ſcepticiſm itſelf.

"That the ſubjects of Britain are the only civilized people of ancient or modern times, who neglected to cultivate their language, or to methodize it in ſuch a way, as that the knowlege of it might be regularly acquired, is a propoſition no leſs ſtrange than true."

"That the Engliſh are the only free nation recorded in hiſtory, poſſeſſed of all the advantages of literature, who never ſtudied the art of elocution, or formed any inſtitutions, whereby they, who were moſt intereſted in the cultivation of that art; they, whoſe profeſſions neceſſarily call upon them to ſpeak in public, might be inſtructed to acquit themſelves properly on ſuch occaſions, and be enabled to deliver their ſentiments with propriety and grace, is alſo a point as true as it is ſtrange."

"Theſe neglects are the more aſtoniſhing, becauſe, upon examination, it will appear, that there neither is, nor ever was a

nation upon earth, to the flouriſhing ſtate of whoſe conſtitution and government, ſuch ſtudies were ſo abſolutely neceſſary. Since it muſt be obvious to the ſlighteſt inquirer, that the ſupport of our eſtabliſhment, both eccleſiaſtical and civil, in their due vigour, muſt, in a great meaſure, depend upon the powers of elocution, in public debates, or other oratorial performances, diſplayed in the pulpit, the ſenate-houſe, or at the bar."

" But to leave the public intereſts out of the queſtion; is it not amazing, that theſe ſtudies have never been eſtabliſhed here, even upon ſelfiſh principles, which, in all other caſes, ſeldom fail of having their due force? ſince it can be ſhewn, that there never was a ſtate, wherein ſo many individuals were ſo neceſſarily and deeply concerned in the proſecution of thoſe ſtudies; or where it was the intereſt, as well as duty, of ſuch numbers, to diſplay the powers of oratory in their native language."

" There is not a ſingle point, in which the ſtudy of oratory was neceſſary to the ancients, wherein it is not equally ſo to us; nor was there any incitement to the knowlege and practice of that art, whether of pleaſure, profit, or honour, which with us is not of equal ſtrength."

" We, as well as the ancients, have councils, ſenates, and aſſemblies of the people, whoſe deliberations and debates turn upon matters of as much moment; where oratory has fields as ample, in which it may exert all its various powers; and where the rewards and honours, attendant on eloquence, are equal. 'If we look into the hiſtory of England, for more than a 'century paſt, if we appeal to what daily paſſes within our 'own obſervation, we ſhall find, that moſt perſons have made 'their way to the head of affairs, and got into the higheſt 'employments, not on account of birth or fortune, but by 'being, what is commonly called, good ſpeakers.' The inſtances of bad ſpeakers riſing to eminent ſtations in the government are rare."

" Nor is oratory leſs neceſſary to us at the bar, than it was to the ancients; nor are the rewards of profit, fame, and preferment leſs attendant on it there; as has been experienced by all in that profeſſion, who took pains to improve their talents in that way."

" But there is one point, a moſt momentous one, in which oratory is eſſentially neceſſary to us, but was not in the leaſt ſo to the ancients. The article I mean, is of the utmoſt importance to us; it is the baſis of our government, and pillar of our ſtate. It is the vivifying principle, the ſoul of our

our conſtitution, without which it cannot ſubſiſt; I mean RELIGION."

'As the Religion of the ancients conſiſted chiefly of rites and 'ceremonies, it could derive no aſſiſtance from oratory; but 'there is not the ſmalleſt branch of ours, which can be well 'executed, without ſkill in ſpeaking, and the more important 'parts, calculated to anſwer the great ends, evidently require 'the whole oratorial powers.'

"In ſhort, the difference between the ancients and us, ariſes from one obvious cauſe. In the courſe of education, we have purſued moſt of the ſtudies which they did; but ſome we have wholly omitted. In all the *ſciences* to which we *have* applied, we have far outdone them; and if they ſtill excel us in many of the *arts*, it is either becauſe we have wholly neglected their cultivation, or, where we have made the attempt, we have taken a wrong courſe. The chief points in which they differed from us, were the ſtudy of their native language and oratory. And it can be indiſputably ſhewn, that they poſſeſſed no advantages over us, but what aroſe, either immediately or conſequentially from their knowlege, ſkill, and practice in grammar, rhetoric, and oratory."

But it is a pretty current obſervation, that the Engliſh language is unfit for the purpoſes of oratory, and but indifferently adapted to the higher and more ſublime ſpecies of poetry; nay, ſome go farther, and pretend to diſpute its very exiſtence as a language. They call it a *tongue*; a Babel of all the different languages ſpoken upon earth; a wild, untowardly Scyon, grafted upon a rude and barbarous ſtock; they admit indeed, that this may be in ſome ſort characteriſtic of all the modern tongues; yet as they have been aſſiduouſly cultivated, and are more nearly a-kin to the mother-language, they boaſt eminent advantages over ours. It is inſiſted upon, that we cannot tranſlate any original work from any other language, without great circumlocution. That the Engliſh abounds in monoſyllables, in which the number of conſonants are out of all proportion to that of the vowels; and that the rougheſt and moſt diſcordant conſonants are often huddled together in the ſame ſyllable. That it is greatly deficient in point of diphthongs. That it wants that happy inflection of nouns and verbs, which give ſuch variety and majeſty to the Greek and Latin, by the change of termination, and increaſe of Polyſyllables: That conſequently it cannot have that inverſion and power of tranſpoſition, thoſe great ſources of harmony in ſtyle, by the freedom which they give of ranging words at will. That it has not the

uſe of quantity, nor conſequently of poetic feet, without which there can be no true numbers. It has been from the beginning left wholly to chance, and has been of courſe in a continual ſtate of fluctuation; and that no pains have ever been taken to regulate, refine or aſcertain it. In ſhort, that it is not ſo muſical as the Italian, ſo poliſhed as the French, ſo courteous as the Spaniſh, ſo majeſtic as the Greek, nor can it ever ſtand in competition with the Latin.

To anſwer theſe ſtrictures analytically, and in detail, is beyond the purpoſe of this eſſay; to ſpeak to them in a ſummary way, is all that can now be attempted; and, even ſo, formidable as they appear, it is preſumed they will be found for the moſt part erroneous or ſuperficial. It is natural for men to have a predilection in favour of what has coſt them much pains and attention; prejudices of education are of all others the moſt difficult to ſurmount; and as Greek and Latin are ſo early recommended to us, and ſuppoſed the high road to ſcience and eſtimation in life, it is no way wonderful ſo many ſtand up in their defence. That they are highly deſerving of our attention, is not denied; that they are uſeful as well as ornamental, is alſo allowed; but if through an enthuſiaſtic fondneſs for them, or any other language, we learn to deſpiſe or neglect our own, we pervert the purpoſe of learning them, and, ſpoiled of their virtue, they become worthleſs and deſtructive. Let our Anti-anglicans aſk themſelves, have they a determinate and ſtrictly adequate idea of the real eſſence and properties of language? have they conſidered thoſe properties and eſſentials generally, and in the abſtract, and, thence deducing clear and diſtinct principles, have they ſedulouſly and duly applied them to thoſe languages, of which they pretend to judge? or have they taken up their opinions curſorily by hearſay, and at large? that this laſt has been for the moſt part the caſe, in reſpect of the Engliſh, is evident, as there is not a treatiſe extant, where the peculiar genius and conſtitution of our tongue are ſifted to the bottom, and its ſpecific difference pointed out.

Were any man hardy enough to attempt to prove, that the Engliſh language is not ſo much encumbered with monoſyllables as it appears to be, he would probably be laughed at as a whimſical viſionary; yet ſuch a demonſtration is within the ſphere of good ſenſe and ſound reaſoning. Accent is the bond which ties ſyllables together, and forms them into words; and as in our longeſt words, we have but one prevailing accent, ſo for every ſuch accent we have a determinate word.* Now the

* See *Lectures on Elocution*, where this Article of Accent, (greatly important to a juſt delivery) is clearly and ſatisfactorily treated.

the particles by which we connect and distinguish the relation of words, in the construction of sentences, are in their nature utterly divested of accent, so that in pronunciation, however separately written, they coalesce and incorporate with the principal term, and by such union constitute one aggregate word or polysyllable. Without entering minutely into a philosophic disquisition of this point, we need but consult some of our most esteemed authorities, to illustrate and ascertain the fact: there we shall find a numerous catalogue of words, with their connective particles, used indifferently in a separate or coalescent state;* custom, or necessity not having yet established uniformity in that point. These are so many evidences, at least that the charge brought against our language, as to monosyllables, making the ear and not the eye the judge, is ill founded and unjust. Hear the sentiments of an ingenious writer on this head; the passage is curious; and as the book is scarce, I shall give it more at large †.

" The excellence of the English is its simplicity; and if, with " this simplicity, it be capable of conveying the thoughts of " one man to another, on all occasions, with clearness and " precision, the end of language is effectually answered. As " to multiplicity of monosyllables, they are not to be avoided " in any language of so simple construction as the English; " *because the prepositions and signs of the tenses must be kept distinct* " *from the nouns and verbs, that they may be applied with any* " *noun, or with any verb.* But if they were considered as " *united into one word* with the noun or the verb with which " they are placed in construction, such word, as a polysyllable, " would, for the most part, contain as few syllables, as the " correspondent Latin or Greek noun or verb ‡ Therefore the " complaint

* Thus we write indifferently, can not, or cannot; no body or nobody; an other or another; no thing or nothing; any thing or anything; and occasionally we find, by partition and bipartition; by section and bisection; in action and inaction; in case and incase; in sight and incite; in deed and indeed; in devotion and indevotion; in direct and indirect; in elegant and inelegant; in delicate and indelicate; in justice and injustice; in trust and intrust; to gather and together; with all and withal; also, a way and away; be gone and begone; and a thousand others, identically the same, as to accentual pronunciation, though widely different in point of meaning: in this view we may also include our compound words, as cart-rope, ink-horn, house-keeper, &c. &c. in which respect we have an eminent advantage over all modern languages, if not equal to the ancient.

† Speculative Grammar, Quarto, page 281.

‡ Thus *of-a-man* is an expression of the same number of syllables, as *hominis* or ανθρωπου, and *may-run* as *currat* or τρεχοι, which to my ear have no great advantage in point of sound neither, and so of most other instances.

" complaint of the Engliſh being weakened by the auxiliary
" verbs, or by any other means, is without foundation; and
" if Tacitus, or any other authour, cannot be tranſlated into
" Engliſh, ſo ſhort as the original, neither can almoſt any good
" Engliſh authour be tranſlated into Latin, ſo ſhort as the
" original. Let any man take a ſcene of Shakeſpear, and try
" if he can turn it into *Iambic* verſes, which ſhall not exceed
" the number of the Engliſh verſes; and yet every *Iambic* verſe
" contains twelve ſyllables, and the Engliſh heroic verſe con-
" tains but ten. Or, without taking ſo much pains, let the
" ſoliloquy of Cato, juſt before his death, in Mr. Addiſon's
" tragedy, be compared with the Latin tranſlation of it in
" Number 628, in the eight volume of the Spectator, and it
" will appear, that the Latin is at leaſt one-third longer than
" the Engliſh. Yet this ſpeech is in the character of a Roman,
" on a common topic; and ſo is more nearly in the Roman
" way of thinking, than otherwiſe it would be: and hence it is
" more ſuited to the Latin idiom, than an Engliſhman's ſpeech
" upon an Engliſh ſubject would be."

The reaſon why tranſlations cannot be ſo ſhort as originals, is, becauſe the nouns and verbs of no two languages, perfectly ſuit each other; nor do the alluſions, or figures in any two languages, exactly correſpond; and when this happens, circumlocution muſt neceſſarily be uſed in the language into which any original is tranſlated. Mr. Addiſon ſays, the Engliſh language ſunk under Milton; ſo would the Greek have ſunk under Homer, if he had attempted an epic poem on Milton's ſubject; and if we turn to Shakeſpear, and ſeveral other of our claſſic writers, we may find many ſet ſpeeches, equal at leaſt to any that have deſcended to us from antiquity. Would our public ſpeakers take the pains to arrive at excellence, which Demoſthenes and Tully did, there is little doubt but the Engliſh language would ſhew ſuch excellence as effectually as either the Greek or Latin.

That our words ſeem overloaded with conſonants, muſt be allowed, if we regard them only as they appear to the eye on paper; but the ear acknowleges no more than are conſiſtent with energy and expreſſion, when delivered by the tongue of a ſkilful ſpeaker. A ſpirit of pedantry prevails in our mode of ſpelling; and, from an idle affectation of adhering to etymology,* we retain abundance

* For the advantage of foreigners, it is pretended, who may learn our language; ridiculous! were it even ſo; we ſquander away a thouſand times more attention upon theirs, than they beſtow upon ours, and yet *they* think it not worth while to return the compliment.

abundance of ſuperfluous letters in writing, which would excite laughter, were they heard in diſcourſe. This is one of the main difficulties and diſcouragements in learning our language. The French and Italians have acted more wiſely, and freed themſelves from thoſe exotic trammels; but the free-born Britons, in the dreſs of their words, as well as the decoration of their perſons, are afraid to think for themſelves, and ſervilely make their parade in borrowed feathers. Our alphabet, for which we are indebted to the Latins, is very imperfect; a circumſtance which however ſpeaks in favour of our language. We have demonſtrably nine vowels, and nineteen conſonants, in all twenty eight elementary ſounds; the Greeks and Latins but twenty two; conſequently they could not furniſh us with characters to anſwer thoſe ſix ſupernumerary ſounds. And, owing to our indolence, or our partiality for thoſe tongues, we have never yet endeavoured to remedy the evil. Diphthongs are inconteſtably ornamental to a language; our grammarians tell us we have ſix proper, and, as they call them, nine improper diphthongs, though there is in all theſe but two, which really come within the deſcription of a diphthong, *oi*, and *ou*; and yet we have in fact twenty four; the Greeks only ſix †; the French eight; and the Romans ten. Farther, notwithſtanding the charge of roughneſs and diſcordance, we admit no guttural ſounds, which, prevailing in moſt modern tongues, render them harſh and diſagreeable; even the ancient Greek was not wholly free from them, for it is probable they ſounded their χ Chi gutturally. The letter S, which the French ſo loudly exclaim againſt in our language, occurs as frequently in Latin as with us, and far more frequently in our books, from whence they judge, than it meets the ear in our pronunciation, being for the moſt part ſoftened into the ſemivowel Z ‡. But how can we reconcile to any delicate and unprejudiced ear, their ſnuffling grunting naſals, offenſively reiterated through every ſentence.

Our language is not only capable of poetic meaſures, as well as the Latin and Greek, but in a much more extenſive and ſuperiour degree, if harmony and variety be taken into the eſtimate. The principles of their verſification and ours, are nearly the ſame; and only differ in the application, and ſome few circumſtances, in which we have indiſputably the advantage.

Their hexameters, or heroic meaſures, were confined to a ſucceſſion of two movements only, the Dactyle and the Spondee, equal

† The Greeks have twelve diphthongs, proper and improper; the Romans but five, according to moſt grammars.

‡ The letter Z, is evidently a ſemivowel, though not ranked as ſuch by our grammarians.

equal in point of time, limited in quality, and reſtrained in their application; the verſes uniformly terminating in a Spondee preceded by a Dactyle *: ſo that, altho' they run to the extent of ſix feet, their utmoſt range in point of variety, that great ſource of harmony and expreſſion, conſiſted in ringing the changes upon two feet, in the four firſt members of the verſe. Our heroic metre, tho' a foot inferiour, as to ſize, admits of eight ſeveral feet, diſperſed thro' every part of the verſe, under one or two eaſy metrical reſtrictions; four feet of two ſyllables, and four triſſyllabic feet, eſſentially differing both in time and movement, viz.

Diſſyllabic Feet.		Triſſyllabic Feet.	
Pyrrhic . . .	◡ ◡ †	Tribrach . . .	◡ ◡ ◡
Spondee . . .	– –	Amphibrach . .	◡ – ◡
Iambic . . .	◡ –	Anapæſt . . .	◡ ◡ –
Trochee . . .	– ◡	Dactyle . . .	– ◡ ◡

With this additional advantage, that we have duplicates of five of the eight, and a power of forming the ſixth in no leſs than four different ways, at the will of the compoſer: One ſpecies of movement of a more melodious tenour, adapted to ſubjects of a ſoft and plaintive nature; the other calculated for more ſpirited and forcible expreſſion.

The genius of the ancient tongues, to which their hexameters were peculiarly adapted, reducing them to the narrow compaſs of two feet, obliged them, in perpetual rotation, to put forth all their wealth at once; which, however ſpecious and intrinſically beautiful, in works of length, will induce a ſameneſs that cloys the ear, and renders them tedious and inſipid. We, who have a latitude of eight feet, are under no ſuch neceſſity; we may indulge in a boundleſs variety; our treaſures are inexhauſtible, and ſuited to every occaſion. The utmoſt variation their heroics were capable of, may be exemplified in eight words; 'tis impoſſible to exhibit ours in eight times ſo many lines. Nor are ſyllabic numbers the only articles to be attended to; there are other ingredients, which enter into the compoſition of our verſification, unknown to the ancients, and with which the moderns themſelves are very ſuperficially acquainted. The meaſures and literal utterance of the learned tongues, depended wholly on quantity, inſeparably annexed to the ſyllables of their words, conformably to certain eſtabliſhed mechanic laws; ſo that any perſons who

* To this the exceptions are ſo rare, that I recollect but one in the firſt Æneid, and two in the ſecond, and thoſe terminate in two ſpondees, and are called ſpondaic hexameters.

† A breve ◡ is put over a ſhort ſyllable; a long – over a ſyllable of a long ſound.

who could articulate their words properly, though utter ſtrangers to the ſenſe, could pronounce them with perfect rhythmical propriety; and perſons entirely ignorant of the true pronunciation, or manner of ſounding their words, may write Latin verſe, agreeably to the rules of proſody, harmonious and flowing as the moſt admired of the Auguſtan age. Our poetic meaſures, reducible to no ſtated *mechanic* rules, depend upon accent, not quantity; though we alſo have the uſe of quantity, which, with every other article of meaſured pronunciation, is regulated by emphaſis, and the relative importance of the ſenſe of our words, as they conſtitute ſentences. Hence ariſes the indiſpenſable neceſſity of being complete maſters of our grammar, and the full import of our words, to form an adequate judgment of our language, or to ſpeak it with elegance and preciſion, and to diſplay the various rhetorical excellencies, of which it is ſo eminently ſuſceptive.

The firſt principles of excellence in any language, are clearneſs and preciſion. Whatever counter-acts thoſe firſt principles, what end ſoever elſe calculated to anſwer, is doubtleſs a blemiſh, and proportionally eclipſes its perfection. Of this nature proves the boaſted power of inverſion and tranſpoſition in the Latin and Greek, which, though it may contribute ſomething in point of cadence, renders their conſtruction dark and intricate. The ancients, we know, indulged themſelves in the uſe of it, as parents are apt to cheriſh and fondle the moſt infirm and ſickly of their offspring, to a degree of extravagance; even Cicero himſelf is ſeverely cenſured by his countrymen and cotemporaries, for his exceſſive affectation in this particular. But whoever attentively conſiders the genius of thoſe tongues, may be convinced, that in the earlieſt periods of refinement, the ancients were impelled by a motive of neceſſity to that perplexed arrangement of their words, rather than diſpoſed to it by choice. Their Syntax depended upon the conſonancy of final ſyllables; nor had they any other regularly eſtabliſhed mode of marking the relations and dependencies of their words in the ſtructure of ſentences. An original and grand defect in the conſtitution of thoſe tongues, as it is impoſſible to preſerve the due order of ſuch words in grammatical ſucceſſion, without offending the ear with a perpetual reiteration of the ſame final ſounds.

Now admitting that tranſpoſition of words may be a ſource of beauty in thoſe languages, does it thence follow, they muſt, for that reaſon, be more excellent than ours? The want of ſim-

plicity of Syntax, can never be compenſated by any acquiſition of cadence, or by any other advantages which can be ſuppoſed to reſult from a complex Syntax, ſuch as that of the Latin and Greek. The buſineſs of life is not to learn language, therefore that plan of expreſſing our thoughts, which is the ſooneſt apprehended, is inconteſtably the beſt; provided it be preciſe and ſufficiently general. Here the Engliſh of all languages, ancient or modern, ſtands unrivalled. To this effect, let us ſubjoin what the judicious authour already cited, farther obſerves.

'It muſt be apparent to any one, the leaſt converſant in 'Latin and Greek, that the mechaniſm of thoſe languages 'depends, in a great meaſure, on the correſpondence of final 'ſyllables, to which, while we are reading them, we are com-'pelled to be continually attentive. Now in Engliſh, there is 'no danger of wearying the ear, by a too frequent repetition 'of ſimilar final ſounds; and therefore there is no occaſion to 'embarraſs the conſtruction, in order to avoid this inconveni-'ence. Unlimited variety in the beginning and ending of 'words, is a characteriſtical property of Engliſh. This variety 'in the beginning of words, ariſes not only from the original 'ſtructure of our tongue, but from the inſeparable prepoſitions 'we uſe in compounding words, which we have adopted from 'the French, Latin, Greek, and other languages; and as to 'variety of the ending of its words, that muſt be much greater 'than it can poſſibly be in the actual conſtruction of any lan-'guage in which the nouns are declined by caſes, and the 'verbs conjugated by final terminations. For the ſame termi-'nations of the caſes, tenſes and perſons muſt be continually 'recurring in every ſuch language, and produce a ſad and 'weariſome effect upon the ear.' For this the only remedy is tranſpoſition, which we ſee is productive of conſequences no leſs diſagreeable and inconvenient, although of a different nature: yet in ſpite of all, a ſmatch * of the old leaven will ſtill remain.

From

* Thus we find

——en quo diſcordia cives
Produxit *miſeros!* en queis conſevimus *agros!*

—— —— —— —— tibique
Oſcilla ex alta ſuſpendunt *mollia pinu.*
Hinc omnis largo pubeſcit *vinea fœtu:*

VIRGIL.

——me-

From the above premiſſes, attentively conſidered, we may partly gather why their proſody and poetic meaſures are not, in all reſpects, applicable to our language; and why blank verſe, eſpecially upon the claſſic model, of which we want not inſtances, however idolized by ſome, who, Procruſtes like, would have every thing conform to their ſtandard, is not by others thought perfectly congenial to the admirable ſimplicity, and perſpicuity of Engliſh; and alſo why rhyme, which is admitted, and eſteemed ornamental in ours, and other modern tongues, would be intolerable if attempted in theirs. A diſtinction founded upon the different genius and conſtitution of languages, and neither a proof nor a conſequence of any ſuperiority of taſte poſſeſſed, in this inſtance at leaſt, by the ancients over the moderns; as ſome writers, perhaps in this reſpect not wholly unprejudiced, would have us believe.

" Were our language to be ſtudied and improved to the " pitch of perfection whereof it is capable, it would perhaps " appear, that the qualities of ſound, to fit it to all ſorts of " poetical compoſitions, are blended in more lucky propor- " tions, than in any other; and that we have on that account " as great an advantage over the ancients, in point of num- " bers, as the invention and improvement of our muſical in- " ſtruments

——metaque *fervidis*
Evitata *rotis*, palmaque *nobilis*. HORACE.

Quas cum *poſideas* eſt violare *nefas*.
Non aliter ſitiens *vicinas* Tantalus *undas*
Captat, et *oppoſitis* abſtinet ora *cibis*. LONG. MAX.

Spargimur *innocuæ* ſuccis melioribus *Herbæ*,
Percutimur*que* caput *converſæ verbere virgæ*. OVID. MET.

Non Rhodi*orum*, qu*orum* uſque ad noſtr*am* memori*am*——at, aliquot annos, continuos ante leg*em* Gabini*am* ille popul*us* Roman*us* cuj*us* uſque ad noſtr*am* memori*am*, &c. CICERO: pro lege Manilia, Sect. 18.

——— Πολλυς δ' ιφθιμυς, &c.
Ην δια μαντοσυνην την——— HOMER.

Μετα δε ταυτα, διεις μεσον——του μην ην ξυμμαχων τοις πλειστοις, και τοις σιλαγωγοις αλκασι, και τοις πλοιοις και οση αλλη——αυτος δε ο γολος ως χρονιος τε ισομενος, και κατ' αμφοτερα.———

THUCYDIDIS HIST. VI. 31.

" ſtruments have given us, with reſpect to harmony. But in " both caſes, we have failed of the end, by a neglect or abuſe " of the means which alone could give us a ſuperiority."—— " We did not know, that amidſt all their variety of meaſures, " in their different ſpecies of poetry, there is not one, to " which we either have not, or may not have ſomething ana- " logous in ours, and for the moſt part more perfect in its " kind."——" How few are there capable of perceiving, that " Milton does not exceed Homer and Virgil in any thing ſo " much as in his numbers? The Paradiſe Loſt ſufficiently ſhews " its fitneſs for Heroic poetry. In the works of Shakeſpear, " we may eaſily diſcover that it is the moſt proper for tragedy " ever yet made uſe of. The ſame alſo may be ſeen in ſome of " his comedies."——" Milton's Lycidas affords an example of " its elegiac powers; and the Cyder of Philips, of its didactic, " which will be found in the aptitude of its meaſures to its " matter, ſuperiour to the Georgics: nor are we without in- " ſtances happily adapted to the eaſe and ſimplicity of Paſtoral. " In the Lyric ſtyle of compoſition, the Engliſh can boaſt of " the moſt perfect Ode that ever was produced in any language, " in point of variety, harmony, and expreſſion in its numbers. " I mean the Ode on St. Cecilia's day, by Dryden."—— " Horace has uſed the heroic meaſure in his ſatyrs and epiſtles, " but with a far leſs degree of eaſe and happy familiarity, than " the Engliſh is capable of in that ſort of writings. Add to " theſe, its uſe in a new vein of poetry, and perhaps not one of " the moſt unpleaſant kind, whereof no traces remain in the " writings of antiquity, the grave burleſque, as in the Splendid " Shilling of Philips." Theſe pertinent and judicious obſer- vations are extracted from the ſecond book, of *Britiſh Edu- cation*, chapter the ninth; containing alſo many other curious remarks on the ſame ſubject, of which no one, who has the intereſts of education and the Engliſh language at heart, ought to be ignorant.——In this enumeration, we muſt not forget another ſpecies of writing, the humorous burleſque, to which it has been ſucceſsfully applied by Butler, in his Hudibras; neither ſhould we omit the elegant ſtory-telling vein of Prior. From all which we naturally deduce this concluſion, That the Engliſh is equally well ſuited to all the various ſtyles of poetry, heroic, tragic, comic, paſtoral, elegiac and didactic.

We are told, and we ſeem to take it for orthodox too, that our language is unfit for muſic; but upon what authority? We annually cram the pockets of certain Italian emigrants of

low

low education, and mean parts, except in their vocation, whoſe performances we extravagantly affect; we entertain them as teachers, and that doctrine they propagate, wherever they gain acceſs. Every language has its difficulties, and appears uncooth to Aliens; ours of courſe is not without them, and in *their* mangled pronunciation ſeems diſſonant and barbarous indeed; on this they ground their aſſertion; they can neither write nor ſpeak it intelligibly; are too proud and indolent to give the requiſite application, and feeling their deficiency, would gladly ſhift it from themſelves, and fix it upon the language. Our Tramontane *Macaroni* linguiſts, by a ſtrange kind of contradictory ſelf-deluſion, ſtrikingly characteriſtic of theſe countries, run headlong into their opinions, and preſuming themſelves adepts in the continental tongues, have their idioms and phraſes perpetually in their mouths, and are inceſſantly idolizing their imagined beauties; though it is but fair to ſuppoſe, that broken French and Italian are at leaſt as incidental to us, as it is to foreigners to ſpeak broken Engliſh. That the Italians ſhould ſhine in muſic, and ſurpaſs us in an art which they dearly purchaſe, and to which their nation, and their whole lives, are ſo entirely devoted, is nothing wonderful. Excellence is the reward of application: and in decrying our language and muſic, and conferring the palm upon their own, by the labour of ages, refined and reciprocally adapted to each other, they act wiſely as children of this world, for by that craft they live. But ſuppoſing them in the wrong, who ſhall inform them better? Who have we that can take upon him to ſay determinately, what our language may be capable of?—Our countryman Purcel, and ſome other modern maſters, have afforded us pleaſing proofs that Engliſh is not quite deſtitute of muſical expreſſion, and in the grand and martial ſtyle, it even ſoars above the Italian. There is a national muſic, as well as national language, both, probably, deducing their character and peculiar properties from the caſt and genius of the people, and which cannot be altogether diſunited, and implicitly adopted by any other without manifeſt diſadvantages. This our maſters appear to have wholly overlooked, and, neglecting the legitimate offspring, have employed all their ſkill and induſtry to naturalize a ſpurious iſſue, beautiful, and captivating indeed in its aſpect, but of a meagre, emaſculated conſtitution: Had the characters of poet and muſician been united, as when they flouriſhed in the golden days of old, matters would have taken a different turn; then they might have given their genius ſcope, and we

ſhould

ſhould perhaps have heard the Britiſh lyre attuned to native ſtrains,

Untwiſting all the chains that tie
The hidden ſoul of harmony. MILTON.

How aptly, allowing thoſe foreigners their utmoſt claims, might we then apply theſe admirable allegoric lines of the ſame divine pen, almoſt literally realized ?

——————'I have oft heard'
Heſperian 'Circe, with the Syrens three,
'Amid the flowery kirtled Naiades,
'Culling their potent herbs, and baleful drugs,
'Who as they ſung would take the priſon'd ſoul,
'And lap it in Elyſium'————
'Yet they in pleaſing ſlumber lulled the ſenſe,
'And in ſweet madneſs robb'd it of itſelf.
'But ſuch a ſacred and homefelt delight,
'Such ſober certainty of waking bliſs,
'I never heard 'till now'——————

MILTON's COMUS.

Words, in reſpect of thoughts, are generally eſteemed mere arbitrary marks ; and the elements of which they are ſeverally compoſed, as having no ſort of connection with, or relation to the ideas of the mind, which by common conſent they are underſtood to repreſent. The fact is otherwiſe. The elements of language, called letters, have the properties of muſical ſounds in a certain degree ; ſome harſh, ſome ſmooth ; ſome more, ſome leſs agreeable to the ear ; and theſe again, in the ſtructure of words and ſentences, are combined and apportioned in a rich and almoſt endleſs variety : Similar to theſe are the ideas and emotions which take poſſeſſion of the human mind ; and it ſeems reaſonable to imagine, that nature, independent of art, would not be ſo much at variance with herſelf, as to pitch upon coarſe and diſcordant ſounds, to repreſent what was in itſelf pleaſing and deſirable ; or that ſoft and mellifluous notes ſhould be appropriated, to expreſs rough and tempeſtuous ſenſations. More juſt and conſiſtent is it to conclude, that the types of our ideas and emotions muſt correſpond with the impreſſions that gave them birth. And as we actually find it, the very ſound of the terms made uſe of, would frequently indicate ſomething of the nature of the objects and conceptions of which

which they ſtood the ſymbols. Doctor *Wallis* * corroborates this Theory, by a numerous variety of examples, even in ſingle words, wherein our language may boaſt a vaſt ſuperiority over all others. The inſtances of collective expreſſions of this nature, picked out of the Greek and Latin poets, are well known, which it were eaſy to match with multitudes of a ſimilar kind, gathered from our own writers; the following now preſent themſelves.

An interrupted movement, ſlow and magnificent.

———Thĕ ſud′dĕn glan′ce
Appēars far′ ſoūth, erup′tĭve thrŏ′ thĕ cloūd;
And fol′lŏwĭng ſlōwĕr, ĭn ĕxplōſiŏn vaſt′,
Thĕ Thun′dĕr rāiſĕs hĭs trĕmen′doŭs voĭce:
At firſt′ heard′ ſol′ĕmn ŏ′er thĕ ver′ge ŏf Heav′ĕn
Thĕ tem′pĕſt grōwls; bŭt ăs ĭt nēarĕr com′es,
And rōlls ĭts āwfŭl bur′dĕn ŏn thĕ wĭnd,
Thĕ lĭghtĕnĭngs flāſh′———&c, &c.

THOMPSON'S SUMMER.

Light and airy.

Thĕ Black′-bĭrd whiſt′lĕs frŏm thĕ thōrny brāke.

IBID.

Swiftneſs.

Aſabĕl, ſwift′ĕr thăn thĕ North′ĕrn wĭnd,
Scărce coŭld thĕ nim′blĕ mōtiŏns ŏf hĭs mĭnd
Oŭtgŏ hĭs feēt; sŏ ſtrāngely woŭld hĕ run′,
Thăt tĭme ĭtſelf′ pĕrcēiv′d nŏt whăt wăs don′e.
Oft ŏ′er thĕ lāwns ănd mead′ows woŭld hĕ paſs′,
Hĭs wēight ŭnknōwn ănd hārmlĕſs tŏ thĕ graſs′.
Oft ŏ′er thĕ sand′s ănd hol′lŏw duſt′ wŏuld trāce,
And nŏt ăn at′ŏm troub′lĕ ŏr dĕfāce.

COWLEY.

Unwieldy exertion.

——— ——— Scārce frŏm hĭs moūld
Bĕhēmŏth, big′gĕſt bōrn ŏf earth′, ŭpheāv′d
Hĭs vaſt′nĕſs. ——— ———

MILTON.

* In Grammatica Linguæ Anglicanæ.

A ſoft

A ſoft and flowing movement.

Soft' ĭs thĕ ſtrāin whĕn Zeph'yr gent'ly blōws
And thĕ ſmōoth ſtreām ĭn ſmōothĕr num'bĕrs flōws.

POPE.

Delicate and tender.

——— ——— ——— ——— Awāke,
My fāirĕſt, my ĕſpoūs'd, my lātĕſt fcūnd
Heav'ĕn's laſt' beſt' gift', my ev'ĕr nēw dĕlīght,
Awāke.

MILTON, Book V.

Wĭth thēe cŏnver'sĭng I fŏrget' āll tīme;
All ſēaſŏns ănd thĕir chānge, āll plēaſe ălīke.
Sweēt ĭs thĕ breath' ŏf mōrn, hĕr rīsĭng ſweēt
Wĭth chārm ŏf ear'lĭeſt bird's; pleas'ant thĕ ſun',
Whĕn fir'ſt ŏn thĭs dĕlīghtfŭl lan'd hĕ ſpread's
Hĭs ōrĭĕnt bēams ŏn her'b, treē, fruĭt, ănd flōwĕr
Glis'tĕrĭng wĭth dēw; frāgrănt thĕ fer'tĭle ear'th
Af'tĕr ſoft' ſhōwĕrs; and ſwēet thĕ cŏmĭng-on'
Of grātefŭl ēvĕnĭng mīld; then' sīlĕnt nīght
Wĭth this' hĕr ſol'emn bir'd, ănd this' fāir moōn,
And thēſe thĕ gem's ŏf heav'ĕn hĕr ſtar'ry trāin.
But neither breath of morn, &c, &c.

MILTON, Book IV.

The ſinging of the Nightingale deſcribed.

Bŭt hark'! fŏr thēe thĕ lōnely ſong'ſtrĕſs trĭes,
Tŏ chāce thĕ āwfŭl ſtill'nĕſs frŏm thĕ ſkĭes:
In ſhor't es'săys ſhĕ firſt' ăttūnes hĕr thrōat,
And cālls ătten'tĭon touch'ĭng nōte by nōte;
Thĕ mel'lŏwĭng tōnes cŏnnect'ĕd nŏw ăppēar,
And grātefŭl rav'ĭſhmĕnt dwell's ŏn thĕ ēar;
Smōothly cŏntin'ŭoŭs ſhĕ gen'tly plāins,
And ſwēetly mod'ŭlātes hĕr ſōothĭng ſtrāins;
Nŏw bōldĕr grōwn wĭth just' grădātĭŏn ſwell's,
And āll thĕ grōve hĕr tāle rĕſpon'sĭve tell's;
Trill'ĭng ſhĕ hōlds hĕr voĭce; nŏw glĭdĭng then'ce,
Soft', ſoftly dōwn, ĭt diēs ŭpŏn thĕ ſen'ſe;
Scārce hear'd, far', far' rĕmōte, wĕ cat'ch thĕ nōtes,
As thrō' thĕ ſtil'ly āir thĕ mel'tĭng mūsĭc flōats.
Thŭs ſoft' ănd ſlōw, bris'k, lĭvely, clēar ănd ſtron'g,
Tĭll mōrn ſhĕ wārblĕs fōrth hĕr vārĭĕd ſong';

Pier'cĭng

Pier'cing thĕ lov'e-tŏrn mīnd ănd nīght's dull' ēar,
Wĭth ſōunds ălmŏſt tŏo ex'quiſite tŏ bēar.

ANONYMOUS.

Terrour, expreſſed in harſh and diſcordant movements.

Approāch thoŭ, līke thĕ rug'gĕd Rus'ſiăn bēar,
Thĕ ārm'd rhĭnoc'ĕrŏs, ŏr thĕ Hyrcānĭan tīgĕr,
Tăke an'y fōrm bŭt that', ănd my fir'm ner'ves
Shăll nev'ĕr trem'ble.

SHAKESPEAR.

I cou'd' ă tāle ŭnfōld, whŏſe līghtĕſt wor'd,
Woŭld har'rŏw up' thy sōul; frēeze thy young' blood';
Māke thy twō ēyes, līke ſtar's, ſtar't frŏm thĕir ſphēres;
And ēach părtic'ŭlăr hāir tŏ ſtan'd ŏn en'd,
Līke quill's ŭpŏn the fret'fŭl por'cŭpine.

IBID.

Impetuoſity.

Arm, ārm, yĕ Heav'ĕns, ăgain'ſt thĕſe per'jŭr'd kin'gs,
A wid'ŏw crīes, Bĕ Hus'bănd tŏ mĕ, Heav'ĕn!

IBID.

In the following we hear the falling of the ponderous Oak.

Thĕn ruſt'lĭng, crack'lĭng, craſh'ĭng, thun'dĕr dōwn.

ANONY.

Uniform exertion of ſtrength.

That' bōw, whŏſe thick' tough' tex'tŭre trī'd ĭn vāin,
Baf'fl'd ĕach ef'fŏrt ŏf thĕ cōurtĭĕr trāin.

IBID.

Chearful imagery, with melancholy reflection.

Thĕ brēezy cāll ŏf in'cĕnſe-brēathĭng mōrn,
Thĕ ſwal'lŏw twit'tĕrĭng ŏn thĕ ſtrāw-buĭlt ſhed',
Thĕ cock's ſhrill' clārĭon, ŏr thĕ ech'ŏĭng hōrn,
Nŏ mōre ſhăll rōuſe thĕm frŏm thĕir lōwly bed'.

SHENSTONE.

Reluctance.

Fŏr whō, tŏ dumb' fŏrget'fŭlnĕſs ă prēy,
Thĭs pleāsĭng an'xĭoŭs bēing e'er reſign'd,
Lef't thĕ wārm prēcĭncts ŏf thĕ chēarfŭl dāy,
Nŏr caſt' on'e lon'gĭng, lin'gĕrĭng lōok bĕhĭnd.

IBID.

Anxiety, with extreme languor.

Thy dēar, dēar nāme hĭs laſt′ fāint fāultĕring breath′
Rĕpēats; ănd quit′s thĕe, quit′s thĕe, but′ ĭn death′.

ANONY.

Tranquillity and torpitude.

—— —— Wĭth ēaſy cōurſe
Thĕ ves′sĕls glīde; ŭnlĕſs thĕir ſpēed bĕ ſtop′p′d
By dead′ cālms, thăt of′t līe ŏn thōſe ſmōoth sēas,
Whĭle ev′ĕry Zeph′yr ſlēeps; thĕn thĕ ſhrōuds drop′;
Thĕ dōwny feath′ĕr ŏn thĕ cōrdăge hun′g,
Mōves nŏt; thĕ flat′ sēa ſhīnes lĭke yel′lŏw gōld
Fūs′d ĭn thĕ fīre, ŏr lĭke thĕ mārblĕ flōor
Of fom′e ōld tem′plĕ, wīde.

THE FLEECE.

It is needleſs to multiply quotations, theſe will ſufficiently illuſtrate what is meant by numerous compoſition; and, to what an uncommon degree of perfection our language is capable of it, muſt ſtrike every reader of taſte. To enter into a particular analyſis of their ſeveral excellencies would take up much time and attention; and to aſcertain them properly, would require a diſtinct and ſeparate treatiſe. But this is a ſpecies of beauty not to be every where expected. The nature of language will not admit of it in all caſes in an equal degree; nor are all ſubjects, circumſtances and ſituations, ſufficiently important and intereſting to require it; yet an attentive reader might very eaſily enlarge the collection. Our poets, particularly Spenſer, Shakeſpear, Milton and Dryden, abound with inſtances to the like effect innumerable; where, as in the examples juſt recited, not only the general turn and movement of the verſes, but the very words and elementary ſounds of which they are compoſed, co-operate with the ſubject, and ſtrongly tend to affect the mind with correſpondent impreſſions. Will it now be ſacrilege to ſuppoſe they cannot be ſurpaſſed, probably not equalled, in a like number of verſes taken together, through all the extenſive range of antiquity? Be it however noted, theſe paſſages are not cited as models of pure and uniform melody, or flowing cadence, the only idea, though ſurely a very inadequate one, moſt people conceive of metre; but as inſtances of that fitneſs of numbers, and ſentimental harmony, which alone conſtitute the eſſence, the ſoul of genuine verſification; or as a noble writer expreſſes himſelf immediately to the point.

Sublime

Sublime or low, unbended or intenſe,
The ſound is ſtill a comment on the ſenſe.

ROSCOMMON.

Such as are under the influence of particular prejudices, and have paid little or no attention to the nature and intrinſic efficacy of articulate ſounds, may think this idea puſhed too far, and pronounce the whole fanciful or unimportant. Every neighbourhood, coffee-houſe, and petty aſſociation, has its oracle, who challenges ſupremacy in all matters of taſte and judgement, and dictates to the reſt; beware of encroaching on his prerogatives; his High Mightineſs is abſolute, it is in vain to reaſon with him; he ſees intuitively, in a moment, all the parts and intricacies of a ſubject, which has coſt the painful application of years to inveſtigate, and in three words determines the point; his ſentence is law; and his opinion all deciſive: but, ſhoemaker, go not beyond your laſt. Poſitive aſſertions are not argument; and though a ſignificant ſhake of the head, or a conſequential ſhrug, may ſerve to cloke deficiency, and, on ſome occaſions, may for a while invalidate fact, it cannot change the nature of things. The authority of more enlarged and tempered diſcernment muſt prevail. We are not all born with the ſame faculties and diſpoſitions, conſequently all do not ſee and feel alike. Swift, that miracle of penetration and literature, had no ears for muſic; the ſcreeching of a cutler's grinding-ſtone, was as agreeable to him, as Handel's organ, that filled every other hearer with rapture and aſtoniſhment: And tho' we ſuppoſe it poſſible for ſome men to contemplate a *Venus*, without emotion, yet that will never perſuade thoſe of happier ſenſations, that beauty does not exiſt. There muſt be in nature certain principles, that lead to perfection, which, though not vulgarly known, nor obvious to every eye, may not remain impenetrable to genius and induſtry; and thoſe principles, though never as yet perhaps properly aſcertained, muſt have reaſon and truth for their foundation. Whoever builds upon that baſis, may diſregard the cavils of the ſuperficial and the vain; he will deſerve praiſe, though he cannot enſure ſucceſs.

If, as ſeems univerſally admitted, the conſtituent parts of ſpeech be *Sound* and *Meaning*, the comparative excellence of languages muſt turn ſolely upon thoſe two hinges. In the firſt article, we hope it appears, that the Engliſh is demonſtrably inferiour to none: "on the contrary," in the words of a competent judge, "from whatever lucky concurrence of

" circumſtances it hath happened, it may be proved to be ſu-
" periour in its qualities, not only to all the modern, but
" upon the whole, to the admired languages of antiquity"——
" more capable of anſwering all the purpoſes of ſpeech,
" whether of uſe or ornament, than any that has hitherto ex-
" iſted upon earth,"——and could we be prevailed upon to ſtudy and improve our language to the pitch of perfection whereof it is capable, he farther adds, comparing it with the ancient tongues,——" though we might ſtill be obliged to
" confeſs that their words were compoſed of ſyllables more
" vocal *, yet ours would have more ſpirit; theirs might have
" more of ſweetneſs, but ours of energy; theirs might be
" better conſtituted to form melodious, but ours to produce
" harmonious, combinations. Were the pleaſing flow of the
" ſyllables to the ear, alone, ſufficient to the perfection of ſound
" in a language, the Greek and Roman both muſt yield to the
" modern Italian. But too great attention to ſweetneſs, will
" rob poetic numbers of their greateſt beauties, which are va-
" riety and expreſſion."

This point has been more largely ſpoken to, than was originally intended; yet, as it may contribute to the advantage of delivery, our preſent concern, it will not be thought ſuperfluous. The next head, *Signification* or *Meaning*, being the other conſtituent part of language, will be but ſlightly touched upon, as it more immediately relates to intellectual compoſition.—As to copiouſneſs of phraſeology, probably no language will be found ſuperiour to the Engliſh, an eminent advantage for oratory. In every art and ſcience we abound with apt and ſignificant terms to communicate our ideas, with eaſe and perſpicuity; ſo likewiſe to expreſs all the operations of the fancy, the underſtanding and the paſſions, not only in a general and groſs way of conception, but in all their niceſt ſhades, and moſt delicate diſtinctions. And ſhould any new ideas or occaſions ariſe, requiring terms of which we are not already in poſſeſſion, by the

* If we muſt fall out with our mother tongue, on account of ſome hard and unliquid ſyllables, which may now and then occur in it, how ſhall we put up with the celebrated Roman language itſelf, in every ſentence of which we find ſuch ſounds as, tot, quot, ſub, ad, ſed, eſt, ut, et, nec, id, at, it, ſit, ſunt, dat, dant, det, dent, dabat, dabant, daret, darent, hic, hæc, hoc, ſit, fuit, erat, erunt, fert, duc, fac, dic, &c. &c.

ANONYMOUS.

the great charter of our tongue, we can adopt and naturalize at pleaſure, whatever of foreign growth may beſt ſuit our purpoſes. Our travelled gentry, and minor linguiſts, indeed, too frequently abuſe this privilege. They lament the poverty and barrenneſs of our tongue; which, as they ſay, affords not words to expreſs their ideas *, and ſo, at once diſplaying their talents and their breeding, they aſſume a continental pitch-patch, harlequin ſort of phraſeology, as foreign to the purity and elegance of ſpeech, as to good manners and true politeneſs †. This ſpecies of motley jargon, ſeems aptly characterized by Butler, in his deſcription of the tongue-doughty Hero, Hudibras, in effect as follows:

His tinſel'd oſtentatious ſpeech
In pilfer'd fopperies was rich;
'A Babyloniſh dialect,
'Which pedants ‡ mightily affect:
'It was a party-colour'd dreſs
'Of patch'd and py-bal'd languages;
'T'was Engliſh cut on Greek and Latin,
'Like fuſtian heretofore on ſattin.
'It had an odd promiſcuous tone
'As if he talk'd three parts in one,
'Which made ſome think when he did gabble
'They heard three labourers of Babel,
'Or Cerberus himſelf pronounce
'A leaſh of languages at once.

'Then

* The abſolute want of a word in a language is the only good reaſon can be given for uſing one borrowed from another; nor is it ever juſtifiable, but when that is evidently the caſe. And then, the words ſo borrowed ought to be naturalized, and introduced as Denizens, both in pronunciation and ſpelling, conformably to the vernacular idiom; otherwiſe it is mere wantonneſs and caprice.

† Well bred men and women may be met with every where; a *polite* one is a *phœnix:* the qualifications of the former are attainable by apprenticeſhip, as you would a trade; to the perfection of the other unimpeachable humanity and good ſenſe are indiſpenſably eſſential. Thouſands are formed to cringe in the preſence of Princes, for one who knows how to conduct himſelf in that of a beggar. Such the depravity and ſervile diſpoſition of human nature!

‡ The term *pedant*, is generally applied to thoſe who aſſume ſcholaſtic importance, but is equally applicable to all who affect the appearance of any kind of knowlege or accompliſhment whatever; though ſuch as give themſelves foreign airs, and, in place of Latin and Greek, impoſe on us a hotch-potch of French and Italian, are more commonly known by the appellation of coxcombs.

CRITO MINOR.

'Then he could coin or counterfeit
'New words with little or no wit;
'And when with haſty noiſe he ſpoke 'em,
'The ignorant for current took 'em.'

HUDIBRAS, Canto I.

'Tis true every language has its idioms and peculiarities, which ariſe from peculiarity of ſentiment, different manners and cuſtoms, with a variety of acceſſary cauſes not incident to others. But this is no teſt of comparative excellence: that muſt depend on general principles common to all. Half a dozen favourite Latin, French or Italian phraſes, for which it is alledged, perhaps too raſhly, we have nothing ſo ſignificant, or anſwerable in our own, with reſpect to the whole of a language, are but as a mote in the ſun beam; and to counterbalance thoſe, how eaſy were it to produce a ſcore of Engliſh phraſes, for which there are no correſpondent terms either in Latin, French, Italian, or any other language. Beſides it not unfrequently happens, that the expreſſions obtruded upon us for elegancies from other tongues, are trite, not to ſay vulgar in the original; often alſo of ſuch anomalous conſtruction, that they are utterly incapable of grammatical reſolution, and ſtriking only from their imperfection; yet, in a certain claſs, novelty and a foreign air will reconcile, and give them a temporary currency. Thus we often hear and repeat with aſtoniſhment the expreſſions of infants, and foreigners attempting to ſpeak Engliſh. They clothe their thoughts in figure and metaphor, and ſurprize us with bold and uncommon alluſions. The reaſon is, that, not being thoroughly maſters of the language, they are at a loſs for the preciſe appropriated terms, and through neceſſity ſubſtitute of thoſe they do know, ſuch as they think bear the neareſt affinity to their conceptions. Hence we inadvertently aſcribe to genius and intention, what is in truth the effect of incapacity, or proceeds merely from a want of knowing better.

The ſimplicity of conſtruction obſervable in our language, inſomuch that an eminent philologiſt thought our whole ſyntax might be comprized in leſs than twenty lines, and which is derived to us from our Saxon anceſtors, has been juſtly eſteemed one of its prime characteriſtics. Nor is its excellence in point of preciſion leſs remarkable. Amphibology*, as grammarians term

* *Amphibology*, of uncertain import, tending equally to various and oppoſite ſignifications.

term it, the great opprobrium of Latin and Greek, which likewiſe in an inferiour degree affects all the other modern tongues, is ſcarcely known in Engliſh. Nor is it a reflection of the ſmalleſt weight, that it cannot trace back its origin to the primeval confuſion at Babel, ſince to that very circumſtance is owing its greateſt perfections; a propoſition ſo evident, that it carries demonſtration in the face of it; wherefore we ſhall cloſe all we intend to ſay at preſent on this head, with the following brief ſketch of its hiſtory, for the information of our younger readers merely.

"The Engliſh tongue, which eighteen hundred years ago was the pure *Britiſh* or *Welch*, is now a mixture of a little *Britiſh*, a great deal of *Latin*, a yet far more conſiderable part of *Anglo-Saxon* * and *Teutonic*, a ſmall tincture of *Daniſh*, *Runic*, *Gothic*, *Iſlandic*, and abundance of *Norman French*. It has alſo received great improvements ſince thoſe ancient times, from the *Greek*, *Latin*, modern *French*, *Italian*, High and low *Dutch*, and in ſome particulars from the *Hebrew*, *Arabic*, *Syriac*, and other Eaſtern Languages."

"But though the *Engliſh* is a mixture or compound of ſuch heterogeneous ingredients, yet as only the *valuable* parts of other languages have been ſelected and incorporated with it, we may properly look upon it as the QUINTESSENCE *of various tongues*, and ſuperiour to any of the modern, in point of ſtrength, copiouſneſs, and harmony. In fine, though it be not ſo ſacred as the *Hebrew*, it is not ſo contracted; though not ſo abundant as the *Arabic* †, it is not ſo irregular; though not ſo pompous as the *Greek*, it is not ſo indeterminate; neither is it ſo barbarous as the *Iriſh*, ſo inharmonious as the *Welch*, ſo uncouth as the *Dutch*, nor ſo effeminate as the *French*. On the other hand, it is as fluent as the *Latin*, as courteous as the *French*, and as amorous as the *Italian* itſelf; and when thoroughly underſtood, it will be found, not only more perfect, but, in all the

* "Lingua Anglorum hodierna avitæ Saxonicæ formam in pleriſque orationis partibus etiamnum retinet. Nam quoad particulas caſuales quorundam caſuum terminationes, conjugationes verborum, verbum ſubſtantivum, formam paſſivæ vocis, pronomina, participia, conjunctiones, et præpoſitiones omnes; denique quoad idiomata, phraſiumque maximam partem, etiam nunc Saxonicus eſt Anglorum ſermo." Hickes, Theſaur. Lingu. Septent. pref. p. vi. To which may be added the degrees of compariſon, the form of which is the very ſame in the Engliſh as in the Saxon. LOWTH'S GRAMMAR.

† The *Arabic* language, we are told, has upwards of two thouſand names for a ſword, a thouſand for a camel, and above five hundred for a lion, &c. &c. This is a dropſical ſuperfluity, not copiouſneſs.

the eſſential, and even ornamental properties of languages, whether to inform the underſtanding, delight the fancy, or affect the paſſions, in poetry as well as proſe, poſſeſſed of ampler powers, and probably ſuch as are ſuperiour, not only to any of the modern tongues, but to any of the boaſted languages of antiquity, not excepting even the admired languages of *Greece* and *Rome*."

Enough at preſent for the ſtructure and excellence of our tongue; which, though far ſhort, and but the heads of what might conſtitute a complete treatiſe, ſeemed neceſſary here to premiſe, that our young ſtudents, as well as their parents, might be apprized of the real nature, end and ſcope of the exerciſes they were about to engage in; the advantages of cultivating their native language, in preference to all others; and its more immediate importance in the commerce of the world. This indeed they tacitly allow, who pretend they learn Latin for the purpoſe of underſtanding Engliſh; the direct oppoſite of which, however, would be the rational practice. All unknown tongues are taught and acquired by tranſlating, and comparing them with our own, which manifeſtly preſuppoſes, a conſiderable ſhare of ſkill, if not a perfect maſtery in the mother tongue; to put a child upon learning a foreign language on any other preſumption, muſt be ſomething worſe than abſurd; a ſtep even beyond Egyptian tyranny; yet in ſpite of reaſon, humanity, and all that has been ſaid by the wiſeſt and beſt of men, our very parents conſpire againſt us, and impoſe the unwarrantable taſk. Hence the difficulties and diſcouragements in the acquiſition of languages; the frequent diſguſt to books, and the ſtudy of all uſeful letters; the irretrievable expence of time, and waſte of money; the extreme ſcarcity of ſolid knowlege; the trifling; the impertinence; the ſmattering empty conceit; and all the train of libertine principles ſo prevalent in theſe times, and ſo juſtly and univerſally complained of.

I am ſenſible I have exceeded the uſual flight of many of my younger readers, in this view and defence of our language, ſhort as it is; nevertheleſs with attention, and the aſſiſtance of an able inſtructor, as it is neceſſary to be underſtood, they may read it to advantage. Numerous objections, I am aware alſo, are ready to be ſtarted againſt the ſyſtem here maintained: The great literary dons may conceive it an imputation on their critical ſagacity; and the witlings and the ſmarts may think it a *pure* field for jocular animadverſion: they may haply diſcover ſomething has been ſaid to a like purpoſe by others, while intrenched

intrenched in the cobwebs of ſelf-conſequence, and ſhielded in the arms of claſſical preſcription, they diſplay their reading and their parts in expoſing its imperfections, and detecting its ſuppoſed abſurdities. Let them dream on, and enjoy their pittance of felicity. The writer very ſeriouſly declares he has no deſign of encroaching upon the province of the one, or diſputing the taſte and ingenuity of the other. Truth was his object, and the honour and advantage of his profeſſion his motives in the purſuit. He avows he has not relied ſolely upon his own judgement; but, in imitation of ſome wiſer predeceſſors, has availed himſelf of all the aids he could procure, whether of books or converſation, and has occaſionally adopted the ſentiments of others, or received their opinions in confirmation of his own. On which account alſo, tho' many poſitions herein advanced, have never before appeared in print, he perſuades himſelf the candid and diſcerning will acquit him of the charge of ſingularity. Unſolicitous of fame, he labours only to be uſeful.

Now, taking it for granted, that this comparative view of our language is impartial, and cannot, upon the whole, be fairly objected to, we have only to offer a word or two more on the chief inſtruments of its corruption.

Doctor Johnſon, whoſe deciſions in matters of literature are moſtly concluſive, enumerating the cauſes of the change and degeneracy of languages, among which, he ſets down as principal, folly, vanity, ignorance and caprice, has theſe remarkable words: "A mixture of two languages will produce a third, "diſtinct from both; and they will always be mixed, where "the chief part of education, and the moſt conſpicuous ac-"compliſhment, is ſkill in ancient or foreign tongues. He "that has long cultivated another language, will find its words "and combinations croud his memory, and haſte and negli-"gence, refinement and affectation, will obtrude borrowed "terms, and exotic expreſſions."

"The great peſt of ſpeech, is frequency of tranſlation. "No book was ever turned from one language into another, "without imparting ſomething of its native idiom; this is "the moſt miſchievous and comprehenſive innovation; ſingle "words may enter by thouſands, and the fabric of the tongue "continue the ſame, but new phraſeology changes much at "once; it alters not the ſingle ſtones of the building, but

* In the excellent Preface to his Dictionary, 2 vols. folio.

" the order of the columns. If an academy ſhould be eſtabliſhed " for the cultivation of our ſtyle, let them endeavour with all " their influence, to ſtop the licence of tranſlators, whoſe " idleneſs and ignorance, if it be ſuffered to proceed, will re- " duce us to babble a dialect of France."

If ſuch be the caſe with writers of experience, who tranſlate for the preſs, and who, we may ſuppoſe, are in ſome ſort prepared for the taſk, what are we to look for from children, probably forced to it in ſpite of nature, without ſkill or previous inſtitution; eſpecially young *females* under the guidance of inſtructors, without diſparagement, more ignorant in this reſpect than themſelves. French is to be learned. If there be not a madamoiſelle, ſometimes when there is, a maſter is called in; perhaps, tolerable in his own tongue. He preſcribes the leſſon, a noun to decline, a verb to form, and ſome half a ſcore words from the vocabulary or phraſe-book to get by rote; then to write exerciſes, from ſcraps of meagre execrable Engliſh, compoſed par monſieur A, or monſieur B, monſieur ****, or monſieur ——, tranſlate a few pages of Telemachus, a French novel or two, the buſineſs is done; and hither we trace the prime ſource of corruption. To children, even their own language is in a great meaſure vague and unintelligible, and grammar, at beſt an abſtruſe, tho' moſt neceſſary part of learning, in this proceſs, a chaos of unmeaning lumber. Their maſters, ſtrangers to our language, cannot make themſelves underſtood, yet their avocation requires the utmoſt temper, clearneſs and preciſion. Their verſions are but the mere literal expoſition of words, as they ſtand in their dictionaries, thrown together at random, without meaning or connection. If thro' meer ſtrength of underſtanding and obſervation they attempt any thing of latitude, or a more idiomatic expreſſion, they ſtep beyond their maſter's depth, and that for ſpecial reaſons is prohibited. Thus the terms indeed are Engliſh, but the ſenſe of the authour is obſcured, or utterly perverted, and the ſpirit evaporates and dies. The phraſe, ſtyle and conſtruction is ſtill foreign. They err upon principle, which, inſinuating itſelf into their diſcourſe, and ſanctified by a ſoft utterance and a pretty mouth, is caught by the danglers and petit maitres, and Galliciſm and Barbariſm imperceptibly infect our ſpeech, and circulate through the land. What a ſtrange fatallity attends the youth of theſe nations! Boys are forced through the intricate mazes of grammar, and the myſteries of an unknown tongue, in the very tongue they are to learn; and girls are obliged to acquire all the knowlege

knowlege they get of that ſort from outlandiſh teachers, whom they cannot underſtand! Common Senſe, where art thou?

Contrary to reaſon, and the example of all civilized nations, nay even contrary to ourſelves, in leſs momentous caſes, we are careleſs and indiſcreet in the choice of thoſe we place about our children. Was this the practice of the Greeks and Romans, whoſe languages are at this day our chief ſtudy, and whoſe works the admiration of all mankind? No, they had reſpect to the minuteſt article of pronunciation, even of the nurſes and ſervants attending their infants in the very cradle; not a ſlave was ſuffered to approach them, who ſpoke not the native language in its purity. Kings, conſuls, heroes, philoſophers, and ladies of the firſt diſtinction, engaged in the education of youth. Their tutors were the prime of mankind, and their pupils comparatively became Gods. If the remark hold, that our characters are determined by our company, the moſt pernicious of all company is certainly a bad tutor. Yet we commit our children to the loweſt and moſt diſqualified mercenaries: and not only their menial attendants, but the pedagogues who uſurp the name of Maſter, ſo rude and unpoliſhed in their dialect, ſo diſgraced with a provincial brogue, that were it not repugnant to common ſenſe, one might imagine That alone was their recommendation. The caſe is by no means mended in the ſubſtitution of foreigners, generally the unhouſed adventurers of ſome remote, obſcure diſtrict; whoſe qualifications are even below thoſe of our own bunglers, with the ſuper-addition of itinerant vanity, impertinence, and national prejudices. Hence French taſte, French modes of thinking, French cuſtoms, French ſchemes; hence the decay of public ſpirit, the decline of ancient Britiſh valour; and hence,———what is the natural concluſion? O confound the reſt! French politics, French laws, French government. Forgive me, great Genius of my dear native ſoil, if, in the fullneſs of filial obligation, my fears anticipate what reaſon tells me ſhall be for ages protracted; what hope aſſures me ſhall never be accompliſhed.

But granting the fatal period now approaching, then what avails our reſiſtance? "If the changes that we fear *be* thus irreſiſt-
"able, what remains but to acquieſce with ſilence, as in the
"other inſurmountable diſtreſſes of humanity? It remains that
"we retard what we cannot repell; that we palliate what we
"cannot cure. Life may be lengthened by care, though death
"cannot be ultimately defeated: tongues, like governments,

" have a natural tendency to degeneration; we have long pre-
" ſerved our conſtitution, let us make ſome ſtruggles for our
" language." *

In theſe general ſtrictures upon teachers, it would be highly unjuſt, indiſcriminately to include all. Thoſe who confine themſelves to the claſſic Walk come not within the pale of our obſervation; the worthy ſuperintendants of Mathematic Seminaries ſtand alſo exempted. If there be any other, whoſe learning, aſſiduity, and well-founded reputation, diſtinguiſh them from the herd of empirical blunderers, who daily expoſe themſelves in the public Prints, and levy contributions on the credulous, and unwary, they alſo have honour, and exception. The importance, and univerſal influence of Education, are points not now to be debated; they are well underſtood and felt in Society, and no longer admit of controverſy; as, therefore, no profeſſion is more uſeful, and neceſſary to the community, none can be more intrinſically honourable: and whoever, natives or foreigners, appear with eminent capacity, and take ſuitable pains to attain the requiſite qualifications in any department of Inſtruction, while they move uniformly within their own ſphere, and diſcharge their duty with integrity and becoming zeal, they cannot fail of approbation and reſpect. By a ſenſible and diſcreet Parent, they will be deemed a treaſure; and the ſcarcity of ſuch characters muſt enhance their eſtimation. Teachers ſo circumſtanced, and Parents ſo diſpoſed, muſt be endowed with liberal and ingenuous minds; and ſuch are always open to the voice of reaſon and experience. To ſuch particularly, theſe introductory obſervations on the ART and IMPROVEMENT of READING are, with due deference, ſubmitted; and, as the moſt accompliſhed Judges are ever the moſt deliberate and humane in their determinations, it precludes the neceſſity of ſoliciting a candid and favourable reception. In reſpect of the ſeveral characters occaſionally glanced at in the courſe of this Eſſay, as no particular names are officiouſly held forth " for the hand of ſcorn to point his ſlowly moving finger
" at," ſo all perſonality is avoided; and none can juſtly take offence. Neither dare we flatter ourſelves with hopes of reforming thoſe attached to their own opinions, and grown old in prejudice and evil habits. But the young and inexperienced will hereby perceive what is reprehenſible, odious, abſurd, or ridiculous in certain modes of thinking and behaviour; will be guarded

* Dr. S. Johnſon's Preface to his Dictionary.

guarded againſt a vicious imitation; and learn to ſhape their own conduct and opinions from better models, and upon more inlarged principles; thus the great end propoſed is effectually made good.

OF all the various arts to which the ingenuity of man has given birth, there is none more generally ſtudied and ſought after, than THE ART OF READING: for, while other arts are reſtrained in their occupation, and, comparatively ſpeaking, confined to a few profeſſors, that is common to all, and, by means of the Preſs, become almoſt univerſal among us. We hear it daily and hourly practiſed by all ranks, ages, ſexes, and conditions; yet, how few, how very few, attain any tolerable degree of perfection in it! Either, then, the ſtudy muſt be attended with extraordinary difficulties, or the methods laid down for conveying this art muſt be very defective and erroneous. The latter is evidently the cauſe; for, many arts, to which we apply ourſelves with greater ſucceſs, are in their nature every way as complicated and abſtruſe. The firſt neceſſary ſtep, therefore, to a reformation, will be, to lay open the ſources of our errours, and defects, in the purſuit of this admirable Art: theſe, properly aſcertained, and certain ſtumbling blocks, which tend much to perplex and retard the young Tyro in his progreſs, removed, will ſhorten the preceptive part, and lead more directly to a remedy. As this part is more immediately written for the uſe of learners, and ſuch as are but novices in the Art of Reading, we ſhall omit, or but ſlightly touch upon matters which appear more adapted to the underſtanding of an advanced ſtate, reſerving them, if need be, for perſonal inſtruction, as caſes and circumſtances may vary; and ſhall take the liberty to borrow, and incorporate, from thoſe who have gone before us, whatever we may find proper, and conducive to our purpoſe. Purely original works, eſpecially upon general ſubjects, are hardly to be expected in modern times; and, it ſeems a weak and puerile affectation, to reject a requiſite point of inſtruction, a pertinent obſervation, or, an apt and ſignificant phraſe, for no better reaſon, than that it was in print before. Let us do our utmoſt, there will ſtill remain room for improvement; and our labours, with all the advantages of paſt experience, may only prove a foundation, upon which our ſucceſſors may hereafter erect a nobler ſuper-ſtructure.

Reading,

Reading, as offered to the ear, may be defined, the art of pronouncing the thoughts of others, or our own, exhibited in viſible characters, as if the ſame then eſſentially operated in our own minds, and were the reſult of immediate conception.* The ſilent peruſal of written, or printed compoſitions, for private gratification or advantage, to which, by cuſtom, the term reading is alſo applied, is an appendage conſequential to the former, and requires no particular animadverſion.

That this is a correct idea of reading, practically applied to book delivery, evidently appears from the following conſiderations. Whatever is committed to writing muſt be for the purpoſes of inſtruction or amuſement, and therefore we muſt preſume the authour would have actually *ſpoken* it, had all circumſtances concurred; and alſo that no compoſition of this deſcription was ever intended to be confined to the mere dead Letter; we therefore who are to give it birth by the living voice ſhould *ſpeak* it, in the moſt natural and ſuitable manner, as it may be ſuppoſed the writer himſelf would certainly have *ſpoken* it, in a correſponding ſituation.

The above definition, and ſubſequent comment, briefly intimate the nature and deſign of Public Reading, and, in what conſiſt the duty and perfection of the reader. The cauſes of our failure and imperfections in this elegant and uſeful accompliſhment may be comprized under the three following heads.

Firſt, The imperfection of the alphabetic art, or language of books.

Second, The general inadvertency, prejudices, and miſmanagement of our parents.

Third, The inſufficiency of our teachers, and the erroneous, ill-adapted inſtitutions to which we are ſubjected in early years.

It is an undeniable and much-to-be-lamented truth, as all, who have ever taken a book in hand, have experienced, that the alphabetic or written language, which ſhould be in all reſpects a preciſe tranſcript of its Archetype, the language ſpoken, is in a very imperfect ſtate, and by no means calculated to anſwer the ends to which, in modern practice, it has been converted, and for which, in its original inſtitution, it moſt certainly was never deſigned. † But, as there is little probability of any reformation ſuddenly to take place, which would ſuperinduce ſome very eſſential changes in the Typographic Art, and conſiderably

* Reading has been elſewhere defined, "Artificial Speaking."

† See Sheridan on Elocution, Lecture 1ſt.

ſiderably affect all the preſent editions of our books, it may be regarded as a point, merely ſpeculative, unneceſſary here to inſiſt upon. This imperfection of the written language, however, renders the art of teaching by ſo much the more complicated, laborious and irkſome; conſequently, demands a greater extent of capacity and abilities in the inſtructor, as well as a greater portion of attention and aſſiduity in the learners; their progreſs is by ſo much the more tedious and diſcouraging, and the inſtances of excellence inconceivably more rare; to ſay nothing of its pernicious tendency in many other reſpects.

In the ſecond place, it is not generally adverted to, tho' it is indiſputably true, that parents themſelves are the greateſt obſtacles in the way of their childrens improvement. Their ideas of education are frequently at variance with reaſon and nature; merely fortuitous, and raſhly adopted. What authours have they ſeriouſly examined, and compared, on the ſubject? what experience is it poſſible they could have had? The qualifications for rearing children are not intuitively furniſhed with their births; neither is it a matter of courſe, nor an effect of inſtinct. No ſubject requires a greater ſtretch of thought, a cloſer application, or a more thorough acquaintance with human nature. Their exceſſive eagerneſs to have their children ſcholars is in fact the reaſon, why ſo few of them turn out ſuch. This eagerneſs chiefly operates for the earlieſt pledges of their love; and at the very time, the niceſt delicacy, and moſt critical diſcernment, is requiſite to conduct them; in their infancy, and firſt introduction to learning. The SUPREME DIRECTOR has admirably ſuited the faculties of the ſoul to the various ſucceſſive exigences and operative functions of the body; and, as we obſerve a gradual maturation of the corporeal powers, the mental, keeping pace with them, advance moſt naturally in a ſimilar gradation. The body, in its infant ſtate, requires early and unremitting care; ſo does the mind; and as, to promote a wholeſome and vigorous growth, we adminiſter to the body with delicacy and cautious reſerve, by which, in due ſeaſon, it ripens into ſize, ſtrength, and activity, ſo, with the like indefatigable caution, delicacy, and judgement, ſhould we, from the beginning, nouriſh and conduct the infant ſhoots of reaſon, in patient expectation of a happy and fruitful maturity. Thus, tho' in all other things, you obſerve children advance by regular, and almoſt imperceptible approaches, at once they muſt be ſcholars, whether nature conſent to it or not. Reading is the immediate object. No allowances for difference of capacity;

no

no conſideration of what minute and various preparation ſhould precede an undertaking of ſuch complicated difficulty. But what is here meant by reading? If children are acquainted with written words, ſo as to acknowlege them at ſight, and give them a tolerably ready utterance, they are accounted good readers; that is the grand deſideratum; and ſo much the moſt ignorant Pedagogues may eaſily atchieve, and the ſooner, the more their acknowleged merit; but, the truth is, moſt children read, as it is called, by much *too ſoon*; for, they are hurried over the elementary part, and read (bar the Soleciſm) before they can poſſibly underſtand. Here, then, is the firſt and chief ſource of vacancy of countenance, inanity of tone, poverty and inſignificance of manner, and all the long et cetera of defects ſo notoriouſly ſtriking, in the ableſt proficients: and hence the tardy and unſatisfactory progreſs in all their ſubſequent learning.

A queſtion here ariſes, the diſcuſſion of which we ſhall partly extract from Quinctilian, as he has fully conſidered the merits of the point; which circumſtance alone proves it an object of moment.

Is a child to be put immediately under the moſt excellent maſter that can be found? a very cogent argument againſt it, is, that men of genius and capacity are generally ſomewhat high in their demands; and this indeed is one teſt of ability, that they will not ſtoop to the mean arts of circumvention, and low prices, to ſteal into reputation. Yet, however, lewd hirelings go about, and climb into the fold, they are ſure of abettors: and parſimonious ſpirits, will never want ſubterfuges to countenance their miſtaken oeconomy. * According to the opinion

* An opulent citizen of Athens, applying to the philoſopher *Ariſtippus*, deſired to know, what he ſhould give him to inſtruct his ſon? 'A thouland drachmas' replied *Ariſtippus* (about 32l. 5s. 10d. ſter.) 'How!' ſaid the Athenian, 'I could purchaſe a ſlave with that money.' 'Do ſo,' ſaid the Philoſopher, 'and thou ſhalt have two;' giving him to underſtand, that his ſon would have the manners and vices of a ſlave, if he did not beſtow upon him a liberal education. *Aſcham*, who was Queen Elizabeth's preceptor, has the following remarkable paſſage, to the like effect. 'Pity it is,' ſays he, 'that commonly 'more care is had, yea, and that among men deemed wiſe, to find out rather 'a cunning man for their horſes, than a cunning man for their children. 'They ſay nay, in word; but they do ſo in deed: for, to one they will gladly 'give a ſtipend of two hundred crowns by the year, and loth to offer the other 'two hundred ſhillings. God, that ſitteth in heaven, laugheth their choice 'to ſcorn, and rewardeth their liberality accordingly; for, he ſuffereth them 'to have tame and well ordered horſes, but wild and unfortunate children; 'and, therefore, in the end, they find more pleaſure in their horſes, than 'comfort in their children.'

nion and practice of many, it is improper, or unneceſſary, to put a learner immediately under the moſt eminent profeſſor; but that he ſhould apply, for ſome time, under thoſe of inferiour rank: as if, in forming a child to learning, a maſter of moderate parts is moſt eligible, being more eaſy to be underſtood, and imitated, as well as leſs impatient in removing the knotty and difficult parts of the elements of knowlege. On the contrary, it is of the laſt importance to give a child the earlieſt tincture of whatever is moſt excellent in its kind; for, from the very great difficulty of diſcharging wrong habits once imbibed, the maſter, who ſucceeds, has an accumulated taſk, that of unteaching his pupils what they had formerly been taught; a matter of more pains and trouble, than that of inſtructing them from the beginning. On which account, Timotheus, the celebrated muſician, required from the ſcholars who begun with another maſter, fees, double what they paid, who entered firſt with himſelf.

They imagine, an indifferent maſter may do very well for beginners: a vulgar and a groſs miſtake! but this overſight, however blameful, would be more excuſeable, did ſuch maſters only teach *leſs*, and not *worſe*, than others. There is another miſtake, ſtill more general, that men of erudition and abilities will not deſcend to every minuteneſs of teaching; either, becauſe they think it derogatory to them, or, that they are utterly incapable of it. But, I exclude from the rank of profeſſors the man who thinks any part beneath his attention; and, I affirm, the abler a maſter is, the more capable he is of deſcending to it: In the firſt place, becauſe we muſt ſuppoſe the man who excells, eſpecially in elocution, to have moſt accurately attended to all the means of acquiring excellence. In the ſecond place, method is of infinite efficacy in teaching; and the beſt maſter always practiſes the beſt method. In the laſt place, no man, who is eminent in great matters, can be ſuppoſed to be deficient in ſmall ones; and, as ſuch a man muſt, of courſe, be a man of ſenſe and experience, he beſt knows how to adapt himſelf to all capacities. In the various branches of eloquence, particularly, the leſſons of the moſt ſkilful maſters are the moſt intelligible and perſpicuous; for perſpicuity is the chief property of eloquence; and, the weaker a man's capacity is, the more he endeavours to recommend himſelf by ſtretching and racking it; which, of courſe, renders his inſtructions by ſo much the more perplexed, puzzling, and obſcure, I hold it for an abſolute certainty, that the faults we daily obſerve are

more owing to vitious imitation, and bad habits uncorrected, than either want of inclination, or ability. One of the reaſons for putting children at firſt under the moſt excellent profeſſor, is, becauſe ſuch a maſter, being beſt able to inſtruct his pupils, his manner of ſpeaking is moſt proper for imitation; and, whenever they commit an errour, they are inſtantly ſet right; while an inſufficient pretender is apt to encourage them in what is faulty, and obliges his whole ſchool to follow his wretched opinion. Therefore, the man ought to excell in elocution, as well as in morals, who undertakes this profeſſion; and, like Homer's Phœnix, ſhould inſtruct his pupil how to act, as well as how to ſpeak.

Beſide the foregoing, there are other inſtances, wherein parents act diametrically oppoſite to their children's improvement. It is neceſſary I ſpeak the truth, and that will not always admit of palliatives; but, while I plead the cauſe of reaſon and miſguided innocence, let it not be thought, I meant to give umbrage to any; clear in my intention, ſhould my ſubject extort any thing ungrateful from my Pen, be that my acquittance.

We now ſuppoſe our infant learner, juſt initiated, occaſionally invited to his book; which, provided the leſſons be ſhort and well adapted, not impoſed as a taſk, but in the way of paſtime, under an attentive eye, is perfectly as it ſhould be: captivated with the novelty of the thing, and the little blandiſhments attending it, he advances, and makes his firſt faint efforts to read. Here, or even ſooner, the miſchief commences; here the foundation is laid for all future difficulties, errours, and defects, which, like a rolling Snow-Ball, encreaſe and conſolidate at every turn. Command of temper, inclination, and perfect harmony reſpectively between the parties, were ſuppoſed at the beginning; tho' unhappily, not always the caſe. And, here, permit me ſtrongly to recommend it to all, of whatever denomination, who officiate as teachers, religiouſly to keep this maxim in view, that command of temper, gentleneſs and affability, are indiſpenſable qualifications in an Inſtructor; more eſpecially, when they have to do with infant conceptions: whatever their dullneſs, their faults, wanderings, giddineſs, inattention, follies, abſurdities, omiſſions, the conſummate maſter preſerves a ſerenity of countenance, and is armed to all. Such diſpoſitions muſt, doubtleſs, be regulated and corrected; but, the little ſtarts, and exuberancies of childhood ſhould be tenderly treated, and pruned with moderation, and diſcretion; and, if authority *muſt* be introduced, affection ſhould always take him by the hand.

Timorous

Timorous younglings ſhould never be hurried, alarmed, chidden, or in any wiſe maltreated, at the time of ſaying leſſons. The buſineſs then is to prove, inform, enlighten, awake, confirm; which can only be effected, as the learner enters into it, with chearfulneſs, alacrity, and ſpirits; if once you damp him, or depreſs the mind with ſeverity, 'tis next to moving a mountain, to raiſe it to its natural pitch. Children, in a great meaſure, reſemble the ſenſitive plant, which expands, and ſhews itſelf, at a diſtance, but if approached, it cloſes, and ſhrinks from obſervation. So, when any thing in the ſhape of reaſoning appears, they retire into themſelves, and ſhut up all their faculties, even to a degree of ſtupefaction: yet, this muſt be borne with; and a judicious Maſter, like a ſkilful Angler, will give them ſcope; play them thro' all their retreats: purſue them thro' all their windings, and, at laſt, bring them home to ſenſe and reflection, as it were, by a ſingle hair. But, to maintain this placid equanimity, and to withſtand the multiplied tryals and irritations, teachers muſt every moment encounter, is indeed a very thorny piece of buſineſs, and the leaſt practicable of the profeſſion.

By this time, our liſping parroquets may be able to make their way thro' an eaſy chapter, or a paſſage in a common book; and, now, to forward their improvement, they are called to read, for tea-table entertainment, or family inſtruction; while the reſt are at their needle, or, like *Martha*, taken up with the houſe affairs. But what can be expected from a divided attention, when the united care, and endeavours, of both parent and child are inſufficient to the end? The ſcene is changed; their book no longer an amuſement; mamma no longer a playmate; and, what pleaſed before, is now become a ſlavery: new paſtimes, new companions, call off their little minds; their leſſons are all works of compulſion, and they all hurry and impatience to get them over; a thouſand negligences, lapſes and inaccuracies are the conſequence: Can there be any thing more provoking? maternal fondneſs is ſubdued; all is fretting, peeviſhneſs and paſſion; and a ſtate of complaint, and inceſſant warfare, enſues. The parent, unſuſpicious of the cauſe, and ignorant of the remedy, perſeveres, and chains them to the book; as if, by reading much, it ſhould neceſſarily follow, they muſt read well: thus, they dodge on, under a variety of fears, perturbations, anxieties, and domeſtic interruptions; confirm'd diſguſt, and obſtinacy ſucceed; and, along with unavoidable improprieties, they often fall into *wilful* errours, on purpoſe to get

rid of the wearisome drudgery. At other times, I have known them so little affected, or caring what or how they read, that they have begun to yawn, and put themselves actually to sleep with their own Lullaby. At best they but contract a drowsy, lifeless, humdrum cant; which constant repetition renders habitual, and soothing to their ears; insomuch that, if, by any accident, they are ever betrayed into the natural tone of their own voice, they start at the uncommon sound, and stand abashed, all blushes and confusion, as if surprized in the commission of some shameful, or criminal act. Nor, without the indulgence of their accustomed sing-song, can they be prevailed on to proceed. Remonstrances are vain; they neither comprehend them, nor are disposed to profit by them, if they did. Children are naturally indolent, and hate application; and frequent documents, like frequent whipping, render them callous, and rather tend to injure, than amend. It is idle to think that unremitting practice will effect a cure; it makes them worse; for, every repetition but the more confirms them in the wrong, and renders any remedy against the strong prevalence of habit, impracticable. Hence we deduce this infallible conclusion; that no good reader was ever made, by reading long, and much at a time: 'tis the manner, and the quality, not the quantity, that constitutes excellence. Young ladies are still more liable to the misconduct above described, than, even, boys, who, being sent to school, where only literary and moral discipline are attended to, however little they may gain in the article of reading, pick up some other points of instruction which turn to account.

Thus, in the third place, we are led to enquire, what should be expected from masters, or teachers, by profession?

Beside, their intellectual and moral qualities, as members of society, which in all situations should be a prime consideration, none should attempt to set themselves up, or be encouraged as professors of English, but such as speak the language with fluency and grace, in all its purity, perfectly free from any brogue, or provincial taint; none, who are not able to ascertain the true sound of every English word, the quantities of syllables, and the numbers employed both in prose and verse; to correct all dispositions, natural and acquired, to give any word, or letter, an improper sound; to teach the proper use and application of accents and pauses; to regulate the tones, and modulation of the voice; to adjust the gesture to the tones, and to make the eyes, and countenance, correspond with the gesture.

This

This little ſketch of the qualifications requiſite to ſuch teachers, while it ſhews, perhaps, too plainly, the difficulty of finding perſons equal to the taſk, at the ſame time calls upon every one, who has education at heart, and who has turned his thoughts to this much-neglected branch of it, to communicate them, and throw in his mite for the general good. From this motive, the following remarks are offered to the attention of ſuch as devote themſelves to labour in that Vineyard. Many of them may ſeem inconſiderable, and trifling, to ſome; but, aſſuredly, not unneceſſary. Firſt principles ſhould be minutely attended to; as upon them, however dry and unentertaining, depends our whole future ſucceſs. All the wonders of Arithmetic reſult from the applications of a unit; all the ſublime reaſonings of Mathematics are built upon a point; all the exquiſite delights of Muſic ariſe from the modification of a few ſimple elements. And as, by the Microſcope, we are enabled to illuſtrate, and eſtabliſh ſome of the greateſt, and moſt eſſential philoſophic truths; ſo here, if we proceed upon principle, and aim at excellence, we muſt make uſe of the microſcopic eye of the mind; and diſcover, and acquire ſuch habits in the minuteſt points, as may tend to accompliſh the end propoſed.

We now ſuppoſe an eſtabliſhed maſter, of the foregoing deſcription, and a child, who has never yet taken a book in hand, committed to his care, by a candid, ſenſible, and diſcreet parent. In this promiſing predicament, nature and experience ſeem to authorize, and point out, the following procedure.

Firſt, without loſing ſight of authority, to conciliate his affections, and reconcile him, by ſoothing and gentle means, to the new ſcenes he is about to engage in; to which end, it will be proper, for a time, to ſuffer him to run about, as it were unnoticed, and at full liberty, to amuſe and gratify his curioſity; by which he is relieved from all ſchool horrours, throws off conſtraint, and appears in his genuine character, open and undiſguiſed; his temper is diſcovered, and his diſpoſitions aſcertained; nor, were propriety ſtrictly regarded, ſhould his career be interrupted, till, obſerving his little compeers, he is touched with emulation, and applies of himſelf for inſtruction: Thus your aſcendancy is rivetted in voluntary ſubmiſſion, and his attention is ſecured, from a ſenſation of delight. This point accompliſhed, the next is to call forth a liberal exertion of voice, and to model his deportment; for, without an audible, clear, and diſtinct utterance, no rules of delivery can have

have a ſuitable effect; and an erect, compoſed, unconſtrained poſture of body is the foundation of grace; and highly important even in the article of pronunciation. This may be brought about by placing him on a deſk, or ſome eminence, for the purpoſe, and chatting with him now and then, at ſome diſtance, in his own way, upon ſuch familiar and obvious ſubjects as are moſt likely to ſtrike his fancy, and engage his attention. To this purpoſe, it will be alſo conducive, to propoſe ſome little hero in this way, about his own age, as a competitor. In this manner let him be invited to pronounce his letters aloud, to anſwer to his ſpelling leſſons, and, in due ſeaſon, to read and recite. But, no exerciſe ſhould be publicly undertaken, till he be firſt thoroughly prepared for it in private. Which will ſecure his eaſe and preſence of mind, and inſpire him with courage, to acquit himſelf with addreſs, and come off with eclat: otherwiſe, he will be expoſed to ſhame, which would damp his ſpirit, render him careleſs and indolent, and utterly pervert the intention. Propriety, as well as grace, depends much on ſelf-poſſeſſion, which is the offspring of reſolution; and reſolution is an uncertain quality, the child of habit, no leſs than his embarraſſed, aukward, unperforming ſiſter, fear.

In implanting firſt rudiments, as indeed in all other caſes, compulſory methods ſhould be ſtudiouſly avoided; and, if poſſible, ſuch alone made uſe of as may pleaſe, encourage, allure. Abundance of ſuch methods are preſcribed in books of education; all of which may be occaſionally introduced to advantage: and others will ſuggeſt themſelves to maſters of ingenuity and application. Thoſe of a different ſtamp, to eſcape contempt, would do well to renounce the employment. Be it, however, noted, that the letters are never properly and perfectly learned, till the young adept is thorough maſter of the various configurations of the organs, and can diſtinctly mark their ſeveral uſes, and poſitions, in the formation of any ſound. For this end, he ſhould be taught them, not only in their alphabetic order, but differently diſpoſed according to their ſeveral claſſes, relations, qualities, powers, and effects, as ſeparately offered to the ear in a correct and elegant pronunciation. This would ſurprizingly contribute to diſtinct articulation, and prove a powerful antidote to heſitation, ſtuttering, and all other uncooth deformities of ſpeech.

The alphabetic exerciſe thus thoroughly completed, and the geſture, and utterance ſomewhat faſhioned, and diveſted of the uſual clowniſh, unmeaning, puerile reſtraints, the tranſition to the

the combinations of letters, in the ſtructure of ſyllables and words, is natural and eaſy; ſtill adhering to the grand principle of inſtruction; that is, begin with what is ſimple and obvious, and advance by regular gradation, as the pupils improve, to what is more complex and difficult. Here, it will be neceſſary to provide them with a copious ſelection of the moſt uſeful, elegant, and expreſſive words, digeſted, and methodically arranged, for the purpoſe; which muſt alſo be carefully and accurately explained, as they go along. Thus gradually introducing the true ſpirit and principles of Orthography, their minds are likewiſe furniſhed with a valuable ſtock of ideas; an arduous taſk! and they become proficients in the theory, as well as prompt and accurate in the practice, of ſpelling. Then, and then only, they may with propriety be put upon reading regular and continued diſcourſe.

Here another article, and that too of material import, ſolicits our care; the choice of proper books: theſe ſhould be nicely ſuited to their years and capacity, and diſtinguiſhed, not only for the excellency of their matter, and the correctneſs, and purity of their ſtyle, but remarkable, alſo, for the neatneſs, beauty and elegance of the type, paper, and workmanſhip. Such an appointment would excite their diligence, induce them to be careful, and give them early impreſſions of exactneſs and good taſte. But this is an appeal to the pocket, againſt which, experience proves, there will be many demurrers. It is a ſad conſideration, that quantity ſo often uſurps the place of quality; and that, œconomy, one of the prime virtues, ſhould be ſo frequently ſupplanted by niggardlineſs, one of the meaneſt and moſt deſpicable of vices, the moſt ſhort-ſighted in its views, and ſubverſive of its own ends.

Let them not ſtill be obſtinately blind,
Still to divert the good deſign'd;
Or, with malignant penury,
To ſtarve the noble virtues of his mind. DRYDEN.

The matters here inſiſted upon, it is acknowleged, are minute in appearance; but important in effect; and as the method here chalked out, is the only ſure road to excellence, it therefore merits the moſt critical regard. A mind thus habituated to examine, and ſift things to the bottom, will hardly, afterwards, ſtop at the ſurface, or be put off with ſhadows, in place

place of realities. Trifles will never be reliſhed; the original tincture, good, will preſerve its flavour to the laſt. The principles we imbibe, and the habits we contract in early years, are not matters of ſmall moment, but of the utmoſt conſequence;* and can a modern treat them in too ſerious a light, when he has the ſanction of a *Locke*, and the example of that conſummate maſter *Quinctilian*, a writer of conſular dignity, to keep him in countenance? 'Tis the practice of the ableſt profeſſors in all arts and ſciences; in drawing, muſic, fencing, riding, dancing, and every other accompliſhment, to eſtabliſh juſt ideas, and thoroughly ground their ſcholars in firſt principles; and in this greatly conſiſts the difference of maſters, and the figure their ſcholars afterwards make in life. It is the aggregate of atoms that conſtitutes magnitude; the whole circle of human knowlege and induſtry, diſperſed in millions of volumes, is virtually contained in twenty or thirty elementary ſounds; and the greateſt, and moſt ſtriking perfections of art are exhibited in a few maſterly touches, truly eſtimated, and attainable only by the ſkilful and induſtrious.

It ſhould be an invariable maxim, that a learner never attempt any thing new, 'till perfect maſter of that on which it immediately depends. This, it muſt be owned, will check his career for a while at firſt; and a child will read, in the uſual way, in a fourth of the time he may require in this; but, however flattering the proſpect in the former inſtance, he ſoon runs himſelf out of breath, ſtarts wide of the courſe, and comes to a dead ſtand, beyond which he never advances: in the other caſe, he gets into wind, gains ground and vigour every ſtretch, accelerates his ſpeed, out-ſtrips, and diſtances all his competitors, and, full of life, triumphant makes the goal.

Yet, however efficacious the method might prove in practice, the taſk remains, to perſuade parents to abide the tryal. Meſeems, already, it provokes their cenſure; they exclaim againſt it as tedious and unneceſſary: ſelf-love takes the alarm, and ſpeculative preſumption conſpires to explode it. Does maſter read? is the queſtion.—No. Not read yet! and ſo long at ſchool? maſter ſuch-a-one read a year ago; and miſs what-d'ye-call-it, is ſix months younger, and reads charmingly. In vain, you urge his proficiency in the previous rudiments; difference of capacity; and occaſional abſences: ſend him to another ſchool;

* Ου γαρ μικρον δι αφερει, το ουΐως η ουΐως
Ευθυς νεων εθιζεσθαι αλλα παμπολυ μαλλον δε το παν.
ARISTOTLE.

ſchool; his time is loſt, and your money thrown away.—— Theſe things are ſingularly grating to maſters of eminence; injurious to the child; and ſtrike at the very vitals of education itſelf. They are not aware that reading, in the general ſenſe, is but a rapid kind of ſpelling; and, therefore, a proficiency in that is the principal ſtep to excellence in the other. The main difficulties in our language, it is allowed, ariſe from our irregular and fantaſtic mode of ſpelling,* and the various, and even contrary offices we aſſign to one and the ſame letter; particularly, as to the vowels; inſomuch that each individual ſound has, occaſionally, almoſt every different character, and ſometimes two or more at once, to ſtand as its repreſentative. It is nevertheleſs evident, that reading, as to the utterance of the words, which is the firſt, and, indeed, with many, the only object, wholly depends upon our pre-conception of the powers of the letters, and their ſeveral combinations; and, the more perfect our ſkill is in that, with the greater eaſe and accuracy ſhall we perform that which is the reſult of it. Now, as there is no real or even pretended affinity between the ſounds affixed to the ſeveral letters, and the characters themſelves, it muſt be a work of time, and exceeding difficulty, for the volatile capacities of infants to conceive the uſes, and applications of ſuch ſymbols, and to aſſociate the extrinſic ideas, with that intuitive familiarity and preciſion required in reading; but, utterly impoſſible for them, when, ſo far from having a diſtinct, and intimate conception of the nature, and properties of the letters, they are, as is frequently the caſe, at a loſs for their very names: for, deſtitute of inſtruction, as well as example, how are they to be informed, unleſs by inſpiration? The mind, thus diſtracted by different operations, is incapable of exerting itſelf; and, fruitleſsly attempting to accompliſh the accumulated impoſition, the child is hurried into a thouſand inadvertencies, and blunders: theſe the inconſiderate tyrannical pedagogue attributes to dullneſs, idleneſs, or obſtinacy; and, in conſequence, loads the trembling, bewildered innocent with unmerited

* Could a perfect alphabet be eſtabliſhed, theſe difficulties would inſtantly vaniſh; for in that caſe, to articulate the letters, and pronounce the words, would be preciſely one and the ſame thing, requiring only an encreaſed degree of velocity, from that given the letters, in their ſeparate ſtate; which would be attended with numberleſs advantages; particularly to children, and foreigners; and ſoon give our language the pre-eminence over the French, in point of univerſality, as it now has in all other reſpects.

merited correction, and reproach; tho', plainly, the cauſe is in his own miſmanagement, in ſervile compliance with the haſty futility of thoſe who committed him to his care; as if the quantity of Birch was the meaſure and criterion of a maſter's attention and abilities. But, the miſchief ſtops not here. The infant, thus untimely plunged into this literary chaos, "con-"fuſion worſe confounded" is often, in the courſe of his leſſon, under difficulties to compaſs the words; and is obliged to revolve them in his mind, before he can attempt to give them utterance; but dreading a total ceſſation, he fills up the haſty interval with hemming, coughing, ſpitting and other ſuch ſpecious expedients; and, impreſſed with the terrors of impending correction, his voice, correſponding with his affections, becomes tremulous, unnatural, low, and confuſed; nor do the ſpiritleſs, enfeebled, inactive deportment; the purſed brow; contracted countenance, and glaring, unideal eye, leſs mark the vacant embarraſſed mind. The internal gloom diffuſes itſelf throughout the entire frame. At every attempt the impreſſions are renewed, never after to be wholly ſhaken off. In a greater, or leſs degree, they appear through life, the moment a book is opened.

To this miſtaken practice of hurrying children to read, and the neglect of all juſt rules of Orthography, we may properly impute the numberleſs barbariſms, obſervable in the converſation of the moſt polite and well bred. For, the ſpeaker, incapable, or unaccuſtomed, to reſolve his words into their primitive elements, and to determine, by rule and obſervation, what ought, and what ought not, to be altered, omitted, or retained, muſt, doubtleſs, unknown to himſelf, be guilty of many and groſs improprieties, and, thro' want of principles, as well as conſciouſneſs, be incapable of ſetting himſelf right, or reforming others; and, if, otherwiſe, reputed a man of ſenſe, breeding, and erudition, he will confirm the unſkilful in their faults, and propagate inelegance and barbariſm, by the authority of his name and example.

It may be alledged, all who have had a claſſical education ſpell well; but the fact is otherwiſe; and, if thoſe who do would confeſs the truth, it would be found that the idioms of the ancient tongues differ ſo widely from ours, that they contribute little or nothing in themſelves to our aſſiſtance in that reſpect; and, that it was by dint of particular application, painful aſſiduity, much tumbling of dictionaries, and long practice, they acquired the uſe of Orthography, which might have

bee

been much eaſier and better attained in their childhood, when memory is in its prime, and their hours could not have been more advantageouſly employed; and, after all, they are found, for the moſt part, very defective in point of Orthoëpy, which, tho' built upon that, is of far more conſiderable importance; as its uſes are more immediate, general, and expoſed.

'Tis true, this wears the aſpect of a tedious proceſs; but we are here recommending what *ought* to be the practice, rather than what prudential motives may induce a teacher to purſue. For, tho' I would ſtrenuouſly adviſe parents to place their children under the beſt maſters, from the beginning, I would as ſtrenuouſly diſſuade ſuch maſters from the undertaking, at that early period. Many and irrefragable are the reaſons for the firſt; but, on the part of the maſter, the conſequences are much unpleaſant and irkſome toil, a ſorry pittance of reputation, plenty of illiberal cenſure; and, after all, what is the mighty recompence? He has to do with the million, who form their opinions, more from conjecture, than judgement; his character, and fortunes are at ſtake: great adventures on a precarious tenure! to ſpeak plainly, what right have parents to expect a man ſhould ſacrifice life and all its enjoyments in the ſervice of their children; when, on their parts, they do ſo little to promote it? are maſters alone to bear the burthen and the heat of the day? are they alone to be the only conſiderate, generous, and juſt? the young ones themſelves ſee not their own intereſts; their paſſions, blind guides! are their ſole directors; and they live in a ſtate of enmity with all who oppoſe them; they ſubmit but on compulſion; and their gratitude is written on the ſands. The character of Preceptor is ſecond only to that of parent, and ought to be held as ſacred; but, if thoſe, whom nature and filial duty diſpoſe them to reverence, and prompt them to imitate, chooſe contemptible inſtructors, or treat the beſt unguardedly, can it be imagined their children will reſpect them, or benefit by their inſtructions. Philoſophers may complain, and ſtun us with plans of reformation; the nobleſt ſchemes, human wiſdom can deviſe, are but as ſounding Braſs, and a tinkling Cymbal, if parents do not unite and co-operate to ſupport them. Were all maſters in ſome ſort independent of their profeſſion, the community would profit by it; for, then, as their riſk would be leſs, they might, with greater ſecurity and confidence, conſult the true intereſt of their pupils, and uniformly perſevere in the right path. Property is a good barrier to integrity, and preſerves, as well as corrupts

the freedom of election. We read of times, when virtuous poverty could command reſpect; and of public ſpirit, proof to ingratitude and obloquy: yet, court not the fiery ordeal; human nature is fallible, and prone to errour; we know not ourſelves; but in compaſſion to our infirmities, we are taught to prefer this daily petition, *lead us not into temptation.*

Conſcious of the juſtice of his cauſe, a writer may indulge ſome latitude of expreſſion, and urge his ſentiments with warmth; that, with the candid and judicious, will plead his apology: notwithſtanding all, the approbation, gratitude, and friendſhip of ſuch, has irreſiſtible influence over a liberal mind, and can reconcile it to the moſt diſcouraging attempts.

But, ſomewhat to reduce the work and comply with the prevailing perſuaſion, let us borrow a hint from our rivals the French. That aſpiring people have long been meditating ſchemes of univerſal monarchy; and, in a variety of inſtances, have taken prodigious ſtrides to accompliſh their point; that of their language not among the leaſt. Perhaps there never was a worſe ſpoken, that deſerved the name: yet, with unwearied application, and ſingular addreſs, they have contrived to gain it univerſal currency thro' Europe. It is familiar in courts, and received in the field; 'tis the oracle of faſhion, and arbitreſs of the toilet; not a ribband now can be worn without it; 'tis the prime vehicle of policy; and, almoſt, the ſole medium of intercourſe in the commercial world:* yet the public delivery of

* Unſpeakable advantages accrue to the French, from extending their language:—however we rout them in the field, they conquer in the Cabinet—Our modern peace-factors, betraying the prerogatives of our victorious arms, and the rights of Britons, meanly ſtoop to negociate, *a la mode de francois*, at the foot of a vanquiſhed Tyrant in the language of the enemy; and we become the dupes of ignorance and folly. More inſtances than one might be pointed out, where the French, availing themſelves of the ambiguity of their tongue, have given an unſuſpected turn to words and phraſes, craftily impoſed upon our Miniſters, by which they wreſted them entirely to a different ſenſe, and wholly perverted the ſpirit and intention of the treaty. In commerce, we are always playing a loſing game with them. They ſupplant our Merchants abroad, and, along with their language, eſtabliſh their manufactures at foreign Marts, in defiance of the credit and ſuperiour qualities of the Britiſh: They ſeduce our workmen from us; we underhand ſupply them with our Wool; a practice I have heard openly defended; and, afterwards, ſo blind and powerful is the love of gain! we become their carriers, and vend as Engliſh their woollen goods, made up *Façon d' Angleterre*, with counterfeited marks and ſeals, in all the ports of Portugal, Spain, Italy, and the Levant. Theſe, being

of it is attended with ſuch nicety, and clogged with ſuch complex and jarring principles, that no language can poſſibly be more difficult and diſcouraging. But this, to foreign ears, is ſcarcely perceptible; and the natives are too polite, and too ſenſible, to laugh you out of conceit with it. On the contrary, they are always ready to aſſiſt, and reconcile you to your miſtakes. They extend this mode of conduct and politeneſs to their own children; and, accordingly, in their ſchools and places of early inſtitution, their firſt care is to implant a ſtrong affection and preference to their own language: and this they effect, by making it, as much as poſſible, eaſy and pleaſant of acquiſition. Upon this principle their children are taught, profeſſedly, to read, whatever be the ſtyle or ſubject of diſcourſe, in one uniform, unvarying ſtrain, and to pronounce every word in abſolute monotony, tho' directly repugnant to the genius of their tongue, which, on many occaſions, requires different inflections of voice in one and the ſame word, to make it even intelligible. They think the total abſence of all tones, in the caſe of learners, preferable to ſuch as are falſe, and diſagreeable, which they muſt inevitably contract, on any other foundation, from ignorant, unqualified teachers; and they hold it eaſier on this ground, afterwards, to introduce the true pronunciation, which is ſtrictly attended to in their Academies eſtabliſhed by authority for the purpoſe, than to eraſe the bad, and effect the ſame, in any other procedure.

All Engliſh words, in their ſeparate ſtate, are pronounced in a perfect monotony; and require no ſort of inflection, or change of tone, to diſtinguiſh, or aſcertain them. We effect this, upon a much ſimpler and more obvious principle, by accent, which, in our acceptation, conſiſts merely in an additional ſtreſs, or loudneſs, without the leaſt variation of tone, given to ſome one ſyllable in each word, called, for that reaſon, the accented ſyllable. But, when our words ſtand connected in ſentences,

being of an inferiour fabric, a circumſtance which, on account of their cheapneſs, our *patriotic* merchants and captains of ſhips in that trade ſagaciouſly overlook, have been complained of by foreigners; and, being impoſed on them as Britiſh, have brought our manufactures into diſrepute, and proved extremely deſtructive to our Woollen Staple. Prepared for the event, the French take care to nick their opportunity, ſend off better goods in their own bottoms, and, by under-ſelling us, which the cheapneſs of labour enables them to afford, and by the medium of a freer intercourſe, they depreciate our manufactures, and procure a ready ſale for their own. And yet theſe people accuſe the Engliſh of barbarity and want of politeneſs!—Much might be ſaid on this ſubject, were this a proper place for ſuch diſcuſſions. CRITO MINOR.

ſentences, 'tis then we call in the aid of tones, which, affecting the whole, relatively conſidered, are regulated by the emphaſis, and depend upon the ſenſe of the propoſition, and the conception and affection of the ſpeakers. In this light, our language claims pre-eminence. It charms the ear, thro' the operation of the underſtanding; and, for its moſt ſtriking beauties, appeals to the evidence of the heart: if ever a language deſerved the diſtinction, Engliſh, in the mouth of a ſkilful ſpeaker, may juſtly be ſtyled, *the language of ſentiment*.

Hence, we perceive the object of inſtruction, in the article of reading Engliſh, is two-fold.

The *firſt*, and moſt indiſpenſable, to acknowlege the words at ſight; which is all the generality conceive, or require of a reader; and even that, but in a limited and vulgar way.

The *ſecond*, and moſt eſſential, to expreſs the full meaning, ſpirit, and intention of the writer, with propriety, force, and grace. This gives life and efficacy to the diction; and is that which conſtitutes excellence.

Here we diſcover the true and regular proceſs of teaching, which has already been pretty largely handled; and few words will ſerve to decide the reſt. The latter of theſe points has an intimate connection with the former, but implies experience, judgement, penetration, and feeling; for which conſiderations, it ſhould be poſtponed, till the fancy, and the underſtanding have attained a degree of ſtrength. The firſt is more an effort of memory; and may be ſooner attempted. To which end, the practice of the French, above ſet forth, might with propriety be adopted in our infant ſeminaries; as it perfectly coincides with the conſtitution of our language. Wherefore, inſtead of raſhly precipitating our children, from their letters, to the reading of complicated ſentences, and connected diſcourſe, the method ſhould be, to exerciſe them, for a ſeaſon, on ſingle words, and plain, independent phraſes, after the manner of ſpelling books, or vocabularies, compiled for the purpoſe; in which the gradations from monoſyllables to the ſeveral orders of polyſyllables may be regularly, and ſtrictly preſerved. By theſe means confining their attention to articulation, and the due placing of the accent, which are the ſole object in words, ſeparately taken; and, carefully guarding againſt, and correcting every propenſity to a vicious tone, or falſe modulation, they muſt neceſſarily pronounce the language idiomatically true, as to the words, and be well prepared for a nobler exertion of their powers, when permitted to try them in ſentimental delivery.

livery. Eaſy as this matter may appear, in ſpeculation, it will be found otherwiſe, on tryal; and will require the niceſt, and moſt unwearied attention of a perſon of ſkill and ability. To the pupil it promiſes ſingular advantages; as nothing can be a greater preſervative againſt a Brogue, more efficacious to form his ear, or more immediately tend to correct a patavinity of utterance, or eradicate a vicious accent. The impatience of parents may be alſo better gratified in this way; as the young learner will acquit himſelf, *at leaſt*, as well, whenever called upon, as he would, on the ſame ſtanding in the old beaten method.

The queſtion now may be, what particular books are moſt proper for the uſe of beginners. For children in an advanced period there is ample variety, but in the earlier ſtages they labour under many inconveniencies in this point. Whatever has been hitherto attempted for them, has been in general, wretchedly defective, both as to matter and ſtyle. The late Mr. Newberry, of Pater-Noſter-Row, London, is the only perſon, who has done any thing conſiderable to the purpoſe. He indeed, has ſhewed his humanity, and good ſenſe, in conforming his genius to the tender capacities of infants. Moſt of his publications of this ſort, are perfectly well calculated to anſwer their ends; and, their merit is greatly enhanced by the number of curious cuts which they contain, ingeniouſly adapted, and well executed on Copper. Gay's Fables may ſucceed theſe; or ſome other eaſy book of the like nature, which, at once, affords inſtruction and delight. However it may be adviſeable, to ſelect the fables, or paſſages, to be read, rather than take them in the order they lie; as few books admit of an indiſcriminate peruſal in the early ſeaſons of life. In the next place, a collection of the kind we now offer to the public may be introduced with advantage; which, properly taught, and thoroughly digeſted, we preſume, will give them ſuch a maſtery in the theory and practice of elocution, that, with a little application, they may read the moſt difficult authours in our language, with ſatisfaction and pleaſure, both to themſelves, and others. The alphabetic language has already been complained of; our method of pointing, which is purely a modern contrivance, is equally imperfect, and not at all calculated for the great purpoſes of delivery: ſome better proviſion ſhould be made for them in that article; but little effectually can be expected, till PUBLIC READING AND SPEAKING are better underſtood, and regularly ſtudied, and eſtabliſhed as an ART. We have in uſe but about

half a dozen marks for pauſes, partially made out, and indeterminately applied; a ſcanty allowance to anſwer the vaſt variety we have occaſion for, and actually make uſe of in diſcourſe; which are alſo abundantly multiplied, according to the ſubject, and the ſtyle; the humour, and affections of the ſpeaker. Children, therefore, ſhould not only be reſtrained to compoſitions, ſuited to their years, and within their comprehenſion; but it would be an eligible expedient, to have ſome of their books printed entirely without ſtops; which would oblige them to attend to the ſenſe, as their only guide; and, as to the tones, nature would much better ſupply them, from the ſame ſource, than any aſſiſtance they can receive from vague, and imperfect rules; which in modern uſage, like an *ignis fatuus*, tend only to lead them aſtray. There is nothing, of this ſort, as yet extant, among us; for which reaſon, we have ventured ſome examples, interſperſed in the ſubſequent pages, by way of Praxis, for the farther probation and emolument of the learner.

It has been an argument, warmly eſpouſed by many, that children ſhould learn to read, in works of proſe only. That poetry is quite improper; of little uſe, in itſelf; and, in its very nature, leads to a formal, puritanical cant, or an affected theatrical mouthing, equally ridiculous, and diſguſting: and ſo far from aiding, utterly confounds, and ſpoils their reading proſe, which is what they have moſt need of; the ſtyle of buſineſs, and all the material concerns of life. However plauſible, this may appear, on a curſory view, perhaps there never was a poſition built upon more erroneous principles, or one, which more evidently ſhews, our ſlender acquaintance with the ART OF READING, or our total ignorance of the real nature, and conſtitution of language. No utterance, can be agreeable to a cultivated, and correct ear; but what is ſtrictly conformable to the laws of harmony; and regulated upon the niceſt principles of proportion. The illuſtration of theſe laws and principles, in point of ſtyle, is peculiarly the province of poets; they are the regiſters of quantity; and, among all civilized and polite people, it is from them, pronunciation has conſtantly taken its courſe. They claim this privilege, as their hereditary right: for in the opinion of the learned, verſe is the moſt ancient way of writing. The man of proſe, we ſpeak but of the modern, addreſſing himſelf to the underſtanding, is wholly indifferent to every object, but that of making himſelf intelligible. Unſolicitous of the graces of delivery, he not only overlooks them, but is often

often ſo abſolutely a ſtranger to any thing of the ſort, that 'tis highly probable, it would be a taſk to him, to read his own productions. On the contrary, the poet not only endeavours to expreſs the ſentiment clearly, but to intereſt the fancy, and the paſſions, by the union of the vocal powers, and all the ornaments of diction. His object is the charms of ſound, and the effects of a beautiful and harmonious arrangement. The very eſſence of verſification implies an addreſs to the ear; of which idea if the poet one moment loſes ſight, it robs his compoſition of a beauty. Hence, ſome ſyllable-mongers cloy us with a perpetual round of the ſame modulation; and bad readers diſguſt us with their uniform, inſipid monotony: had they been verſed in the Art of Pronunciation, the writer would have engaged us with the diverſity and aptitude of his numbers; and the reader would have done him juſtice in a ſuitable delivery. The Dancing-maſter confines his ſcholar to preſcribed forms, and a meaſured ſtep, and never dreams of beating the ſtreets for the graces of deportment; the Equerry exerciſes his charge, and conveys the manœuvres of horſemanſhip in the menage; not by travelling highways, or driving headlong thro' the country: and the Maſter of Pronunciation and Language beſt inculcates the principles, and perfections, of his art, where its excellencies moſt abound; in the works of poets and rhetoricians. But, for thoſe who are *not maſters*, they do well to decry ſuch compoſitions, as, otherwiſe, they certainly but the more injure the unfortunate learner, and expoſe themſelves.

But, whatever be the exceptions, the elegancies, and perfections of language, and conſequently of delivery, are beſt exemplified in poetry;* which makes it the more ſurprizing, that reading our poets, has no regular place in the education of our youth. The celebrated authour of the Oratorian Inſtitution avers, that the foundation of reading ſhould be laid, by beginning with the poets; above all, he prefers Homer and Virgil, on account of the learning, and morality of their poems. He recommends, alſo, the Tragic-writers; and ſelect paſſages from the Lyric; particularly Horace: Comedies he thinks of the greateſt uſe, in this reſpect, if they are well written, and not diſgraced with any thing of indecent, or immoral tendency. He proves, they contribute infinitely towards Eloquence, as including all ranks, and characters of men.

* Os tenerum pueri balbumque poeta figurat.

But, as the buſineſs is not to make players, but orators, who ſhall aſſert and defend the rights and privileges of their countrymen, and fellow-citizens, he adviſes, that the ſpeeches from poems and plays be carefully ſtudied, and ſpoken, with life, energy, and grace; but without the fineſſe and oſtentatious mummery of the ſtage.* With the ſame view, in aid of theſe, he ſtrongly recommends Muſic; as, without the knowlege of all ſuch accompliſhments, there can be no perfection in Eloquence.†

The beſt poet in our language, for this purpoſe, is Milton; yet, he has ſome particularities; ſo, indeed, have they all, as well as their predeceſſors of Greece, and Rome; the meaſure oftentimes reducing them to deviations, and reſtraints, uſually ſignified by the term, poetic-licence. The beſt tragic writer, Shakeſpear; the beſt comic, alſo, with his cotemporary Johnſon; who beſides is enriched with the ſpoils of the claſſics. Our modern comedies, I ſpeak it with regret, if you except two or three of Cumberland's, Goldſmith's, and a very few others; are wholly unfit for the Eye and Ear of youth. Beſide the more ancient Lyrics well known, we have, with many others, a Maſon, an Akenſide, and a Gray. How far ſoever the modern poets may be imagined to fall ſhort of the ancient, in other reſpects; yet, in reſpect of aſcertaining the true ſound of words, they have an advantage over them, by the uſe of Rhyme; which, tho' confeſſedly introduced as a ſupplement, to their lack of ſkill in numbers, yet does not want its beauties, and is beſides of excellent uſe, in determining ambiguous ſounds: Could we prove our writers, always chaſte in this particular, their authority muſt be abſolute. 'Tis true, the reading of verſe is more difficult to teach, than that of proſe; and indiſputably gives the young practitioner a ſtronger bias to falſe cadence; but that, tho' it may ſcandalize the ignorant, will be guarded againſt by the ſkilful: thus the quantities, and every other beauty of expreſſion, found in the poets, will of courſe be obſerved, in reading proſe. Conſequently, if we excell in verſe, we cannot be at a loſs to do the ſame in proſe, alſo; but the contrary is by no means the caſe; neither does it hence follow, that we ſhould bend all our application, to any one ſpecies of compoſition, to the neglect, or prejudice of the other.

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* Quinctilian de lectione Pueri, Lib. 1. cap. 5.
† Ib. Lib. 1. cap. 8.

As a farther proviſion, the Beauties of the Tatler, Spectator, Guardians, Rambler, &c. Select Hiſtories, and Biography, will come properly in their turn. Fables of every kind have been generally eſteemed, highly proper for children; but Fairy Tales, and Feats of Inchantment, are very objectionable; unleſs the inſtruction, they are ſaid to contain, be minutely canvaſſed, and carefully diveſted of its allegoric robeings. Novels, and ſtories of Love and Gallantry, are by no means eligible, at leaſt, till reaſon has gained ſtrength to diſtinguiſh; better for them never to read, than to dabble in ſuch traſh. The portraits, they give of life, are forced, extravagant, and deluſive; but even admitting a reſemblance, they are too warmly, and luxuriouſly coloured, to leave the mind untainted.

Thus far having copiouſly delineated the duties of a profeſſor of the ART OF READING; and gradually unfolded the gate, which naturally opens to perfection, in the laſt place, it may illuſtrate and inforce the theory, to take it in a collected view, as applied to ſome particular authour. For inſtance, Milton, whom we have already ventured to pronounce the beſt poet in our language; and, if we conſider the vaſtneſs of his ſubject, and the copious and ſublime manner, in which he has ſupported it, we may give him the laurel, not only in our own nation, but, preferably to all the writers, that ever exiſted in any age or country.* Whoever attempts to teach that aſtoniſhing

* Our Milton, confeſſedly, has made great uſe of the ancients; he often condeſcends to borrow, but never ſinks beneath them; every thing, he touches, turns to gold; and, ſtampt with his imperial image, receives new Luſtre, and Value from the mint. Yet, even he, the divine Milton, ſometimes copies them, too ſervilely, and falls beneath himſelf. In the fourth book, the diſcovery of the Arch-deceiver, at the ear of Eve, and his reception, and ſubſequent conteſt with the warriour Angel, is a maſter-piece; conceived with wonderful addreſs; and worked up with equal judgement, and ſublimity: Every circumſtance, that may affect and intereſt the reader, is introduced; Heaven and Earth are witneſs of the event! and all Creation involved in the cataſtrophe! Nature ſhudders, and ſtands ſuſpended, in dreadful expectation!

Brevity will not admit us to cite the whole; but the following are the paſſages more particularly alluded to.

——— The angelic ſquadron bright,
Turn'd fiery red, ſharpening in mooned horns
Their Phalanx, and began to hem him round
With ported ſpears———
———On the other ſide, Satan alarm'd,
Collecting all his might, dilated ſtood,
Like Tenerif, or Atlas unremov'd,
His ſtature reach'd the ſky, and on his creſt
Sate Horrour plum'd;———

——— Now

niſhing performance, the Paradiſe Loſt, undertakes an extenſive taſk: it requires knowlege, capacity, and talents, rarely to be met with: yet, not that work alone, in a porportional degree, the ſame requiſites, the ſame modes of procedure, are incidental, in the teaching of all others.

The teacher muſt be perfectly maſter of his authour's Phraſeology, and able, in clear and expreſſive definitions, to convey to his pupils, the various acceptations, of all the terms and words he uſes, literal and figurative; he muſt minutely inform them in grammatical principles; teach them to regulate the tranſpoſitions; ſupply the ellipſes; and to conſider and determine his ſtyle, in all its niceſt relations, and dependencies: he muſt make them well acquainted with the principles, and laws of

——— Now dreadful deeds
Might have enſued: not only paradiſe
In this commotion, but the ſtarry cope
Of heaven, perhaps, or all the elements,
At leaſt, had gone to wreck, diſturb'd, and torn
With violence of this conflict, had not ſoon
The Eternal, to prevent ſuch horrid fray,
Hung forth in heaven his golden ſcales, yet ſeen
Betwixt Aſtræa, and the Scorpion ſign, &c.

In ſituations, critical, and important as this, what, but omnipotence, could extricate the poet? Horace, in ſuch caſes, authorizes ſupernatural agency: *Nec deus interſit niſi dignus vindice nodus.* Homer, having reduced his Greeks and Trojans, to ſomething of a ſimilar ſituation, repreſents Jupiter, weighing the fates of the combatants, and ſo puts an end to a bloody engagement; as here Milton, in imitation of Homer, deſcribes the Almighty: yet, however admiſſable, on the Pagan ſyſtem, where all was doubt, confuſion, and obſcurity, the conceit of metamorphoſing a number of ſtars, into a pair of ſcales, to an enlightened age, and in a chriſtian performance, where the Deity himſelf is perſonally introduced, and where the prime orders of Angels are made the actors, is indefenſibly abſurd; a puerile flimſey pun, upon the word *libra*, a ſymbolical term, uſed by Aſtronomers, to denote one of the conſtellations of the Zodiac. Nor is the notion of ſuſpending the World, in a golden chain, in the ſecond book, borrowed likewiſe from Homer, however allegorized, a bit more reconcilable to nature and truth; how poor and unphiloſophical! unpoetic and even contradictory! compared with his own glorious idea of the ſame, in another place,

And Earth ſelf-balanced on her centre hung.

Allowing the Ancients all their merits, and all the advantages we can poſſibly derive from them, if the genius of Milton could not eſcape the contagion of example, it ſhews us, how cautious we ought to be, in preparing the minds of youth, before we allow them ſuch high ſeaſoned viands.

of verſification, and what is underſtood by Proſody, an article of the laſt importance, both to ſpeakers and writers, though altogether a myſtery to the many, and overlooked by all our grammarians; yet, wanting that, the judgement, and wonderful contrivance of the poet, in the application, variety, and beauty of the numbers of Paradiſe Loſt; "making the ſound an echo to the ſenſe;" is in a great meaſure thrown away: he muſt call in the aid of logic, to detect and expoſe the ſophiſtry and falſe reaſoning of the fallen ſpirits; his knowlege of the ſcriptures, and theologic matters, will often be brought to the teſt, as well as his ſkill in the ſciences, rhetoric, aſtronomy, phyſics; geography, ancient and modern; hiſtory, political, civil, military, and natural; to illuſtrate beauties, determine alluſions, and inveſtigate facts: he will often have occaſion to exerciſe his knowlege in antiquities, ethics, and metaphyſics; he muſt ſometimes converſe with the mechanic arts, and anon traverſe the airy regions of fiction and romance. Heraldry too ſhould lend her aid; neither muſt he be a ſtranger to the ſiſter arts, painting and muſic, to follow his authour, "while he purſues things unattempted yet, in proſe or rhyme:" nor muſt he ſtop even here, the teſt and conſummation of all remain behind; he muſt exemplify his precepts, and demonſtrate to his pupils, in his *own practice*, the powers and charms of a juſt delivery, and ſet before them a *living* pattern, for their imitation. In this light we may apply to *Milton*, what the Duke of *Buckingham*, perhaps leſs deſervedly, ſaid of *Homer*:

> Read *Milton* once, and you can read no more;
> For all books elſe, appear ſo mean, ſo poor,
> Verſe will ſeem proſe; but ſtill perſiſt to read,
> And *Milton* will be all the books you need.

A circumſtance may now probably occur, which will need accounting for. In the infant courſe of reading, above preſcribed, there is no mention made of the Holy Scriptures: this did not happen thro' neglect, or overſight; but deſign. I would have the ſacred books thoroughly ſtudied, and accurately underſtood: but there is a time for all things. The vulgar method of putting firſt, the New Teſtament, and then the Old, into the hands of children, for the purpoſe of teaching to read, has prevailed time immemorial, tho', on the ſmalleſt reflection, it muſt appear inſufficient, unnatural and abſurd; and certainly the

the moſt prophane, if not impious practice, that could be deviſed. Indeed there is ſcarcely any thing, that ſo plainly ſhews how callous our minds may be rendered, by cuſtom; and altogether inſenſible of impreſſions, from the moſt intereſting and ſacred principles in nature, thoſe of Religion, and the Happineſs of our children.

All attempts at reformation, *I well know*, are looked upon by the many, with an evil eye; and great are his riſks, who ventures to attack current opinions, and aims to explode old eſtabliſhments, however ridiculous; the writer, therefore, does not build upon his own authority, in this caſe; but begs leave to ſupport his idea of the matter, in the words of a learned, and ſagacious champion, in the cauſe of reaſon and literature; who has worn out a long, and honourable life, in the ſervice of the public.

When we conſider the books of the Old and New Teſtaments, as ſacred writings; as containing the oracles of God; as dictated by divine inſpiration; as fraught with the higheſt myſteries; and, as intended ſolely, for the inſtruction, and perfection of our underſtanding, in the ſublime notions, and doctrines of Religion, and Revelation, will it not appear an amazing thing to any one, but a chriſtian, to ſee theſe writings made the vulgar praxis; the common theſis of puerile erudition, to every child; to every ſenſeleſs boy and girl; by every ignorant, old ſchool dame, in England? Who does not know, in what a religious, and ſacred eſtimation, the books of rituals, and religious myſteries, are held by Pagans? what a peculiar veneration, the Koran demands from the Mahometans? and how greatly the writings of the Old Teſtament are rever'd, even by the Jews themſelves? theſe all regard ſuch writings, as the archives of heaven; the pandects of divine revelation; and therefore ſacred to the prieſts alone, and become their province, to explain, and teach, to the common people; and even here children, and all without underſtanding, were never looked upon as intereſted, in ſuch an expoſition: ſuch a high regard for the ſacred name Jehovah had the infidel Jews, that they ſuffered no man to pronounce it, but the high prieſt, and him only, once in a year, when in the Sanctum Sanctorum; but in chriſtian ſchools, how is not only that, but all the other ſacred names of God, and Jeſus Chriſt, made the ſubject of childiſh babling, and ſchool dame bawling, every hour of the day? How are thoſe Scriptures of truth; thoſe written laws of God, which God himſelf has

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ſo enjoined us to lay up in our hearts, torn to pieces, and trampled under our feet, while children? How are thoſe writings, which were intended to give the greateſt pleaſure, and ſolace to the mind, often made the cauſe of bodily pain and wretchedneſs to children! How are we reproached, and whip'd in our non-age, for not being able to read, what ſhould only merit us praiſe and eſteem, for underſtanding when we are men! and is it not extremely probable, that the book we have ſo frequently bedriveled, daubed, and pulled to pieces, at ſchool, ſhould become the object of our future indifference, contempt or averſion? and may not the grounds of Deiſm and Infidelity, in general, be very reaſonably deduced from hence, and therefore, finally may we not look upon this cuſtom of teaching youth to read, by the holy Bible, as an abſurd profanation, and the moſt ſordid abuſe of the ſame?

Add to this, the inſufficiency of this method, to anſwer any ſuch end. Can a child be ſuppoſed to learn to read, by the Teſtament, or Bible; where the ſubject, the ſtyle, and the deſign of the book, are quite of a contrary nature? Is it not very prepoſterous to learn to read, without underſtanding thoſe very books, which require to be read, with the greateſt underſtanding; to pretend to acquire a faculty of reading eaſily, by books, which, of all others, require the greateſt Art of Reading, to be read at all well? But ſuch is the effect of cuſtom, and inveterate uſage, and ſuch the weakneſs of human nature, that we ſuffer our Bibles to be proſtituted, unconcernedly, to a baſe and mercenary intereſt, while we are perſuaded it redounds greatly to the good of our children; and that they are, by ſuch a method, made chriſtians and ſcholars at once. The general conſequence of all which is, that when our youth are grown up, they appear ſuch hopeful proficients, that whenever they read or indite, we ſeldom fail to laugh, if they belong to others; or bluſh, if they be our own.

Should there ſtill remain a doubt in the minds of any, that putting the Scriptures indifferently, as a mere ſchool book, into the hands of children, is a profanation of thoſe ſacred repoſitories of Religion, let them ſeriouſly attend to what the learned and pious *Locke* remarks on this head, and, if they have Ears to hear, they can no longer heſitate.

As for the Bible, ſays he, which children are uſually employed in, to exerciſe and improve their talent in reading, I think the promiſcuous reading it through, by chapters, as they lie

lie in order, is ſo far from being of any advantage to children, either for the perfecting their reading, or principling their Religion, that perhaps a worſe could not be found; for what pleaſure, or encouragement can it be to a child, to exerciſe himſelf in reading thoſe parts of a book, where he underſtands nothing? and how little are the law of Moſes, the ſong of Solomon, the prophecies in the Old, and the epiſtles and apocalypſe in the New Teſtament, ſuited to a child's capacity? and though the hiſtory of the Evangeliſts, and the Acts have ſomething eaſier, yet taken altogether, it is very diſproportional to the underſtanding of children. I grant that the principles of Religion are drawn from thence, and in the words of the Scripture, yet none ſhould be propoſed to a child, but ſuch as are ſuited to a child's capacity and notions; but it is far from this, to read through the whole Bible, and that for reading ſake: and what an odd jumble of thoughts, muſt a child have in his head, (if he has any at all, ſuch as he ſhould have, about Religion) who, in his under-age, reads all the parts of the Bible, indifferently, as the word of God, without any other diſtinction? I am apt to think, that this, in ſome men, has been the very reaſon, why they never had clear and diſtinct thoughts of it, all their life time.

Having, in the courſe of the precedent pages, endeavoured to ſhew the diſadvantages we labour under, from the neglect of our native language; the neceſſity of a reformation, in that article; and the importance of good Reading and Speaking to the ſtate, and to ſociety: Having aſſerted the excellence of the Engliſh language; briefly explained its chief properties; and laid open the efficient cauſes of the erroneous notions, conceived of our tongue; with the numerous imperfections attending our public delivery: Having preſumed to draw the line of parental duty; to recommend a courſe and mode of teaching; and to aſcertain the requiſite qualifications of profeſſors: we now proceed to the preceptive part, for the more immediate ſtudy, and improvement of learners. This, however, is not a courſe calculated for abſolute beginners, or mere novices in Letters; ſuch are, in themſelves, incapable of deriving benefit from written inſtructions; it is ſuppoſed they are previouſly well broken, and duely prepared to receive them. Upon the whole, the attempt is for the moſt part new, but meant no farther deciſive, than as it proves reaſonable, and conſiſtent; all which is ſubmitted to the candour and diſcernment of the Judicious.

AN

ESSAY

ON THE ART OF

READING, &c.

SECTION II.

PRACTICAL INSTRUCTIONS.

WHEN, in the beginning, the Almighty Architect created this immenſe globe which we inhabit, it was not merely to occupy a vacant nich in the univerſe; but to ends more ſuitable to Divine Wiſdom and Benevolence: How wonderfully conſtructed for the accommodation of an intellectual Being! He ſurrounded it with an extenſive atmoſphere, the ſpring of action, and grand principle of life: He ſupplied it with water, alſo, proportioned and diſpoſed ſo as to miniſter to Human neceſſities, by miſts and dews from heaven, and by ſprings and rivers from the earth: The ſurface of the earth He rendered ſolid, to aſſiſt motion; and clothed it with vegetation, to charm the ſight, regale the ſmell, nouriſh the body, and eſtabliſh health: The azure arch above He embelliſhed with luminaries, to diſtin-

guiſh the viciſſitudes of labour and of reſt, and to bring abou
that variety of ſeaſons, ſo neceſſary to promote a variety of de
light: The ſeas, the air, and the earth He repleniſhes with in
numerable animals, all good and beneficial in their peculia
kinds: And, laſt of all, as the end and completion of hi
work, he forms Man, proprietor of his creation, and aſſigns t
him dominion over all things. But this was not enough; as
ſuperiour teſtimony of his goodneſs and regard, he endow
him with the power of reflection, and the faculty of communi
cating his ideas and affections, by ſpeech; thus diſtinguiſhin
him, from every other creature, by his own expreſs image an
ſimilitude. By theſe ſingular endowments we are enabled t
teſtify our gratitude, and render praiſe and adoration to ou
heavenly Father, from whom we derive ſuch ineſtimable be
nefits. As created Beings, we are by nature, dependent and im
perfect; but, poſſeſſed of improveable talents, 'tis ſinful to ne
glect the means, or let ſlip the opportunity of cultivating them
Wherever liberty yet ſurvives, and arts and ſciences flouriſh
the earth proves ſtill a Paradiſe; and ſuch it muſt ever continue
where virtuous principles, and the bleſſing of ſpeech, whic
alone can ſuſtain them, are duely cultivated. To this grea
end, the writings of wiſe and good men, have ever bee
found particularly conducive. But, as the language of books
tho' a bleſſing, confeſſedly, next to that of ſpeech, is limited i
its nature, and inadequate in its conſtruction, without com
petent ſkill, pains, and practice, the *Art of Reading* muſt eve
remain in a very languiſhing ſtate, and, conſequently, the no
bleſt purpoſes for which it was inſtituted be defeated.

Theſe important conſiderations, which muſt be obvious t
the comprehenſion of our youngeſt readers, ſhould excite them
to apply aſſiduouſly to this moſt eſſential branch of education
the firſt and principal ſtep, by which they riſe to be good men
and rational chriſtians; uſeful to the ſtate, and to ſociety, a
well as to themſelves; and ornaments to their name and coun
try. Theſe are motives which ſhould induce them in thei
earlieſt years, not to ſquander away on trifling, and idl
amuſements, their precious time, which, once elapſed, is irre
trieveable; but eagerly to ſeize, and make the beſt uſe of every
moment allotted for private meditation, conſtantly bearing in
mind this inconteſtable maxim, that all books are much eaſie
got off by rote, than *read*; for thouſands are fluent enough
in repeating what they neither feel nor comprehend. A truth
to

to which, as experience gains ground, and knowlege advances, they will hereafter freely and cordially ſubſcribe.

It has been elſewhere obſerved, that the purpoſes to be anſwered by reading, are chiefly three: The acquiſition of knowlege; the aſſiſting of the memory, to treaſure up that knowlege; or, the communicating of it to others. The firſt two, may be done by ſilent peruſal; the laſt, requires reading aloud; and this laſt alone is the ſubject of our preſent attention.

In the foregoing part of this eſſay * has been ſet forth what is to be underſtood by the ART OF READING, which the attentive learner will do well to implant in his memory, in ſubſtance, as follows: '*READING is the art of pronouncing the thoughts of others, or our own, exhibited in viſible characters, as if the ſame then eſſentially operated in our own minds, and were the reſult of immediate conception.*' It is of the utmoſt conſequence, in whatever we undertake, to have clear and correct ideas of what we are about, but particularly in this. For it will be found, that the rules and notions imbibed, be their tendency good or evil, and the habits contracted in the proſecution of it, have powerful influence over our delivery, ever afterwards; not only in point of reading, but as Speakers alſo. Hence, in the preſent ſtate of things, the arts of Reading and Speaking cannot be properly treated ſeparately, but muſt go together hand in hand; the latter being as it were the ſuperſtructure and perfection of the former; both included under the word Elocution, the principles of which we are now to explain.

The term Elocution, like many others, has been variouſly applied; ſome including in it, the whole Oratorial Art; others extending it only to the diction or language, in which the Orator conveys his thoughts; and many learned Moderns, without troubling themſelves about its Latin original, confine it to the utterance, or manner of delivery: In which laſt acceptation, it is adopted in this Eſſay, agreeably to the following definition.

Elocution, is the juſt and graceful management of the voice, countenance, and geſture in ſpeaking. Where thoſe faculties are ſeen in a ſtate of perfection, and the internal feelings, mutually correſpond in exact uniſon, the reſult is a correct and lively delivery.

We have more than once aſſerted, that the written language, is by no means calculated to anſwer the purpoſe of reading aloud: and it may convince our young Readers, of the neceſſity of beſtowing

* See page 38 of this Eſſay.

ſtowing a little pains on this branch of ſtudy, ſummarily to point out wherein the chief imperfections conſiſt. The following extract, from the Lectures on Elocution, where the topic is more fully diſcuſſed, may ſuffice for the purpoſe, at preſent.

"The Written Language," as there obſerved, "contains no viſible marks of articles, which are the moſt important of all others, to a juſt delivery. A juſt delivery conſiſts in a diſtinct articulation of words, pronounced in proper tones, ſuitably varied to the ſenſe, and the emotions of the mind; with due obſervation of accent; of emphaſis, in its ſeveral gradations; of reſts or pauſes of the voice, in proper places and well meaſured degrees of time; and the whole accompanied with expreſſive looks, and ſignificant geſture." In this is contained the ſum and ſubſtance of all that can be ſaid on the article of reading. But, as is particularly the caſe, in works of merit and importance, it will require frequent peruſals, and attentive conſideration before the learner can become maſter of it; and without that, our ſtudies are trifling and ineffectual. Now, of all theſe ingredients, not one of which can be ſpared from a good delivery, there are but two, that are at all regarded in the Art of Writing; and thoſe are, articulate ſounds or words, which are marked by letters; and ſtops, or pauſes of the voice, which are marked by little figures, and tittles. And even in theſe points, much greater regard has been paid to the two firſt uſes of written language, than to the laſt; to the ſilent reader, than to him who is to read aloud to others; as may be ſeen by examining, in the firſt inſtance, in what manner words are ſpelt; in which the derivation and meaning of the words, are more conſidered, than any direction of the proper ſounds, reſulting from the arrangement of the letters. In this reſpect we are ſo exceedingly looſe and irregular, that even where no end can be anſwered by it, the words in general, as preſented to the eye, would be ſo far from producing the true ſounds, that if they were pronounced exactly, as they are written, we ſhould not know them to be of our language; and all paſſages ſo read, and not according to the manner uſed in diſcourſe, muſt appear to be nothing but jargon. With regard to the ſecond article of written language; I mean the viſible marks of pauſes, and reſts of the voice; they are by no means more accurate, in regard to pointing out ſuch as are uſed in diſcourſe, than the words are, by the ſpelling, to point out their ſound. And as they are managed, have proved the chief cauſe of ſome of our greateſt imperfections in reading. Teachers, indeed,

have

have not only been more negligent in perfecting pupils in the right uſe of theſe, but in their method of teaching, have laid down ſome falſe rules, under the influence of which, it is impoſſible, that any one can read naturally. But with reſpect to the other articles of tones, accent, emphaſis and geſture, there are no viſible marks to ſerve as guides to theſe. And as theſe latter muſt be allowed to be the ſources of every thing which is pleaſurable, or forcible in delivery; and to contain in them, all the powers of ſtrongly impreſſing the mind, captivating the fancy, rouſing the paſſions, and delighting the ear; it muſt alſo be allowed, that the moſt eſſential articles to a good delivery, have been wholly left out of the Graphic Art.

Hence we gather, not only the difficulties which the young learner has to encounter, in his road to perfection in this delightful art, but alſo, the ſeveral points which demand his particular care and application, compriſed under three diſtinct heads; the voice, the countenance, and the geſture: And, firſt, we conſider the voice, ſo far as the organs of ſpeech are concerned.

A good delivery, in this ſenſe of the word, depends upon a due attention to the following articles;

Articulation; Pronunciation; Accent; Emphaſis; Tones, or Notes of the Speaking Voice; Key or Pitch, and Management of the Voice.

A good articulation conſiſts in giving every letter in a ſyllable its due proportion of ſound, according to the moſt approved cuſtom of pronouncing it, and making ſuch a diſtinction between the ſyllables of which words are compoſed, that the ear ſhall, without difficulty, acknowlege their number, and perceive, at once, to which ſyllable each letter belongs. When theſe points are not obſerved, the articulation is proportionally defective.

A good articulation, then, primarily depends upon a thorough knowlege of the alphabetic or elementary ſounds of words, and the faculty of uttering them with perfect facility and preciſion. This Rhetoricians call Orthoepy, and is, properly, a part of Grammar; but, as all our treatiſes on that ſubject ſeem greatly defective, and erroneous on this head, till ſomething more complete appears, we ſhall here offer a few introductory obſervations to ſupply the defect.

The ſtudy, my young reader, is not an eaſy one; but go about it in earneſt, and apply, with like ardour, but a moderate proportion of the time, which you ſquander away in idle amuſements, the path will become ſo eaſy and full of ſweetneſs, that all your other pleaſures will be accounted nothing. And, leſt

you

you ſhould be diſcouraged in your ſetting out, let us premiſe a few words by way of previous information and advice.

All arts have their appropriate terms and peculiar modes of expreſſion, commonly called technical terms; which, though a writer ſhould not pedantically affect, in many caſes, he has no alternative; they are not only unavoidable, but requiſite; and in their preciſe uſe and application greatly conſiſts the merit of every didactic performance. It is, therefore, in the firſt place, incumbent on the learner to make himſelf thoroughly maſter of all ſuch terms, ſo as to have clear and preciſe ideas annexed to them, wherever they occur, without which he can never make any uſeful proficiency; and, farther, to have his memory ſo effectually and familiarly poſſeſſed of them, that they may be always ready at a call, which will facilitate his progreſs, and render every part ſmooth and pleaſing. I urge this the more ſtrenuouſly, becauſe, in the courſe of my experience, I have known numbers of both ſexes, who have been negligent in that reſpect, groping in the dark for a length of years, and weary out themſelves and their teachers in fruitleſs application, who were, otherwiſe, by nature formed to excell. In ſcientific ſtudies, where the principles are few and obvious, it is more particularly to be feared: and, the more familiarly and explicitly they are treated, the more likely is it to betray the unwary pupil into an indolent inattention. What is, at firſt ſight, ſelf-evident and eaſily comprehended, is generally as eaſily forgotten: for, it by no means follows, that our memory ſhall keep pace with our conceptions. Where impreſſions are faint, they are ſpeedily obliterated; and the ſmalleſt point, inadvertently omitted, may entangle us in endleſs confuſions; making that inſurmountably abſtruſe, which, in itſelf, is perfectly intelligible and conſiſtent. Hence we learn the propriety of frequent repetitions, and the neceſſity of dwelling upon thoſe minutiæ which youth and inexperience are apt to look upon as trifling and inſignificant. Hence we ſee ſo many ſtop ſhort in the midſt of their career, and, with rooted diſguſt, give up, in deſpair, many highly uſeful and ornamental acquirements, which might have been thoroughly maſtered, and with infinitely leſs pains, in half the time, by a regular proceſs. Hence that inſatiable craving for new books, and that pernicious deſultory habit of riding poſt through all, without gleaning the ſmalleſt real advantage from any. And hence, that herd of ſelf-important ſmatterers, who, vainly ſetting up for univerſal knowlege, bolt out their crudities on every occaſion, and make their ſhame

their

their glory. Theſe ſkimmers of ſcience never dip below the ſurface, but make up in effrontery what they fall ſhort in depth. You find them moſt commonly fluttering among the women, and arrogating conſequence to which they are indeed ſlenderly entitled; yet, plumed in fantaſtic ſuperiority, they arraign, to their faces, the vanity of the ſex, and female imperfection is the perpetual theme of their ſupercilious diſquiſition. They never once dream how much themſelves are objects of contempt, and that, in their own ſweet perſons, they exhibit ſtriking examples of a far more ridiculous ſpecies of deformity. Never let our little readers be tempted to ſuch impertinence; but let them apply with diligence, and ſound the utmoſt depths of whatever they undertake. They will find it neceſſary to learn much, in order to know a little: true wiſdom will teach them modeſty; and the advantages of a good education will implant in their minds humanity and tenderneſs to thoſe who have been leſs happy in that particular.

Now, reſuming our theory, we ſhall firſt, as adviſed by the judicious Locke, endeavour to eſtabliſh the meaning of our terms, and include, by the way, ſuch other collateral matters as may illuſtrate and confirm the doctrine advanced: In doing which, we ſhall purſue the order conſonant to human perception, which firſt views things in the aggregate, and thence proceeds to examine and deduce their principles. * Our ſubject at large, the reader will doubtleſs bear in mind, is Human Speech, of which we propoſe the following definition. †

Speech is that faculty, peculiar to rational creatures, by which we communicate our ideas to each other by means of the human voice. Voice conſiſts of two principles, in common with other ſenſible objects, matter, and form. The matter, of which voice is generated, is ſimply air. Its form it is ſuppoſed to derive from certain organs, analogous to the reed in the hautboy, or baſſoon, between the lungs and the mouth; and the office of the mouth is to articulate and exhibit the voice in words which conſtitute the ſmalleſt intelligible parts of ſpeech: But in courſe of gradation, it is requiſite to aſcertain the characteriſtic of words alſo.

A word

* See Harris's Hermes, part 2.

† A Definition is a deſcription, conciſe, clear, full, and peculiar: conciſe, that it may be eaſily remembered; clear, that it may be eaſily comprehended; full, that it may compriſe all the properties of the ſubject; and peculiar, that it may not be applicable to any other, and ſo introduce ambiguity, which it is calculated to prevent.

A word is a certain ſignificant part of ſpeech, compoſed of one or more articulate ſounds or ſyllables Syllables differ only from words as a part from the whole, of themſelves conveying no diſtinct meaning, but as they conſtitute words; and thus we come to the baſis of our enquiries. What is an articulate ſound?

An articulate ſound is an audible exertion of the human voice formed by the organs of ſpeech.

Articulation or diſtinct utterance of what kind ſoever is effected by a peculiar configuration of ſome parts of the mouth, between the throat and the lips, and thoſe parts, from the office ſo aſſigned them, we call the organs of ſpeech, which are impowered to diſcharge their ſeveral functions by means of the breath, emitted in a peculiar way, as before obſerved, through the windpipe from the lungs. Theſe, of which the tongue is principal, are the great inſtruments of ſpeech; and upon their true and proper application depends its form and perfection.

But let it be noted that the diſcriminations of grave and acute, ſoft and loud, are primary qualities of voice; and the riſing and falling, or tranſition from one note to another, is owing to other conſiderations, not the effect of ſimple articulation.

From this brief analyſis we learn, that all ſpeech, as it reſpects the intellect, is compoſed of words, and thoſe again are reſolvable into their conſtituent parts or elements, of which we have a two fold perception; the one through the ear, by means of the living voice, the other through the eye, by means of certain viſible marks, called letters. The firſt we owe to the bounty of nature; the laſt, far ſhort in perfection, to the invention of man. Language is a general term under which we compriſe both, thus forming itſelf into two branches, the ſpoken and the written language.

It would be ſuperfluous to prove, that, as the written language is but a tranſcript of that which is ſpoken, it ought in every point to correſpond exactly with its archetype; but this has never been found the caſe, even in thoſe tongues univerſally allowed the moſt perfect. Nor if we attend to the circumſtances of its origin, the wonderful nature of the diſcovery, the avidity with which it was adopted, and the extenſive reception it has at all times met with, was perfection to be hoped for. The firſt inventors of letters were eſteemed among the greateſt benefactors of mankind, and had accordingly divine honours paid to them; it was not till long after, that any improvement was imagined poſſible; ſo that imperfection was ſanctified by the ſtamp of antiquity; and to break in upon ſuch an eſtabliſhed inſtitution, was thought a kind of

of ſacrilege. Errors in practice by time become habitual, and the predilection ever attendant on old cuſtoms makes the taſk of reformation difficult. The path men have long trodden, from that very circumſtance, makes them blind to its inconveniences; they will not be beaten out of it; they know no other; will attend to no other; nay ſo extreme is their ſelfiſhneſs in theſe reſpects, they brand every attempt towards improvement, with the formidable name of innovation, and ſtrive all they can to prevent even poſterity from reaping the advantage. This accounts for the preſent imperfect ſtate of letters, and leads us to a farther conſideration of their nature and application.

Letters are certain ſymbols or viſible marks invented to repreſent thoſe elementary or primary ſounds of which words are compoſed. In treating of the written language the term letter is often uſed ſynonimouſly for the ſound for which it ſtands, nor need this uſe of the word be objected to, ſince letters are the elements of written words, as articulate ſounds are the elements of words ſpoken, of which they are the types. To this combined acceptation we extend the following ſynopſis of the organs concerned in the utterance of articulate voice.

Of Letters.

- The material cauſe is
  - breath and voice
    - Oral
    - Naſal
      - The organs of which are the
        - Lungs
        - Aſpera arteria
        - Larynx
        - Palate
        - Uvula
        - Noſe
        - Whole mouth.
- The formal cauſe is
  - articulation of breath and voice
    - The organs of which are
      - Moveable
        - nether jaw
        - under lip
        - tongue.
      - Immoveable
        - upper lip
        - upper teeth
        - interior gums
        - palate or roof of the mouth.

Theſe ſeem the organs principally concerned in the formation of vocal ſounds, ſome indeed in a remote degree, others as theſe fix,

The { Throat, Palate, } { Tongue, Teeth, } { Lips, Noſtrils. }

more obvious and immediately; but their preciſe uſes and modifications, and what others may alſo contribute to the ſame purpoſe, is not concluſively determined. Several acute philoſophers and anatomiſts have handled the ſubject very copiouſly, and obliged mankind with their curious reſearches; ſome have gone ſo far, as to aſcertain all the poſſible articulate diſcriminations of which the human voice is capable, a circumſtance of the utmoſt conſequence to be known and attended to, as what muſt render the pronunciation of all languages eaſily attainable.

To apply theſe principles to the formation of the ſeveral ſounds in the ſtructure of our Engliſh ſpeech we might enter into a particular detail of the diſpoſition of the ſeveral organs in the formation of our letters. That would be a tedious proceſs, and a work rather of oſtentation than of real advantage, eſpecially as the moſt accurate verbal deſcription muſt fail to anſwer the end, without the aſſiſtance of a ſkilful perſon whoſe own organs are perfectly adapted, and confirmed in a pure and elegant pronunciation, to illuſtrate and point out their ſeveral poſitions by living example. The diſagreement alſo among writers about the ranging of letters under the organs proper for the formation of each, is another reaſon that forbids it for the preſent, which diſagreement however may be eaſily accounted for, by conſidering, that moſt of the letters require more organs than one to their formation.

For example, *F* and *V* are formed by a conjoined motion of the under lip upon the upper teeth.

Wherefore if one writer calls *F* or *V* labial and another dental, they are both in ſome degree right, and yet both come ſhort of truth: this is the caſe in ſeveral other conſonants, and ſtill more various are the opinions as to vowels, the formation of them being leſs ſenſible than that of conſonants.

We come now to examine the nature and ſpecific properties of elementary ſounds, and to aſcertain their preciſe number in our language, whether we have characters to repreſent them or not. In this caſe the ear and not the eye muſt be our guide, for every ſenſe has its peculiar object, of which the other ſenſes can form no adequate conception, and ſound is directed to the ear alone.

Should a more ſcientific explanation of what we call elementary ſounds, or the elements of language be required, we have it from *Hermes*, that the letters (and ſounds for which they ſtand the repreſentatives) have acquired the name of elements, in as much as every articulation of every other kind is from them

derived, and into them reſolved. Under their ſmalleſt combination they produce a ſyllable; ſyllables properly combined produce a word; words properly combined produce a ſentence; and ſentences properly combined produce an oration or diſcourſe: Hence we learn that

Elements are the firſt principles, or original eſſences, of which any object is compoſed.

Hence we alſo learn, that, in order to pronounce an oration, or diſcourſe, with accuracy, it is neceſſary that we be perfect maſter of the words of which they are compoſed. This obviouſly ſuppoſes an equal degree of attention and ability, as to their conſtituent parts; and that we are not only perfect in ſyllabication, but well verſed in every thing that reſpects letters, of which they are compounded: for, it has been remarked, with no leſs juſtice than penetration, "That minute change in "principles leads to mighty change in effects; ſo that, well are "principles entitled to our regard, however in *appearance* they "may be trivial and low." For thus, the mind from a due conception of the firſt ſimple premiſes, is enabled to trace them through their various combinations, and to form a more adequate judgement of the whole.

Thoſe things alone are ſimple, which contain no variety, or diſtinction of eſſence, but continue uniformly the ſame in all their parts and exemplifications, ſo that the ſmalleſt ſubdiviſion is one entire and perfect whole, complete in itſelf as the greateſt imaginable extenſion, the only difference being that of quantity.

Quantity is an univerſal property, common to all ſenſible objects: for, without extenſion, nothing can exiſt within the limits of human perception. And, as the ſenſes have each their peculiar objects and modes of perception, to this principle we muſt ultimately reſort, as the baſis of articulate voice, however modified and preſented to the ear.

Pure and ſimple voice would always ſtrike the ear in the ſame way, and, conſequently, be uſeleſs for the purpoſe of ſocial intercourſe, were it not for the organs of ſpeech diſpoſed to give it variety of articulation; but, as the circumſtances and tempers of men are widely different, the form and ſtyle of utterance will be different alſo; as they act with different views, and under different influence, and as their organs are more or leſs perfect, which may depend on climate, ſituation, or other external accidents, ſo will they differ in their mode and powers of articulation. The ſounds, which prove congenial and delight-

ful to ſome ears, will be harſh and diſſonant to others; much alſo on this ſcore ſhall we have to charge to vicious imitation, caprice, indolence, and unpardonable neglect. And, as the whole compaſs of articulate diſcriminations can hardly ever fall under the cognizance of, or be neceſſary to, any one man, or aſſociation of men, ſo there will of courſe ariſe an option; and ſome will prevail in one place, while others are adopted in another. Add to this, the mutual intercourſe of different ſtates and nations, induced from the conſideration of profit, convenience, or pleaſure, with the changes brought about by ambition and violence; all which are concurrent cauſes of variety of languages; many, if not all, barbarous enough in their original, and muſt ever remain ſo, while the owners of them continue illiterate and uncivilized. But, as genius breaks forth, and they emerge from their barbarity, motives of convenience, pleaſure, and emulation will induce them to cultivate and improve their ſpeech; proportionally to which they will be reputed in the world, as they will be in fact, civilized, and rational; and this will lead them in courſe of time to the inveſtigation of the number and value of their ſeveral articulations, as the firſt ſtep to improvement, and the ſource of all that is excellent or valuable in their ſpeech.

Every thing that has extenſion is alſo capable of diviſibility; but, ſince theſe are original properties of ſound, and, ſince vocal ſound derives certain characteriſtic diſtinctions from the configurations of the organs through which it paſſes, the nature as well as number of thoſe diſtinctions muſt ariſe from the relative poſitions of thoſe organs in the act of articulation.

Let it be remembered that all articulation is made *within* the mouth, from the throat to the lips incluſive, and is diſcriminated partly by the organs and ſeveral parts of organs officially employed, as already mentioned; and partly by the manner and degree of articulating; which leads to a twofold diſtinction; that is, articulation by appulſe, and articulation without appulſe: By appulſe or contact, when one of the moveable organs touches and reſts upon ſome of the organs immoveable; without appulſe, when the diſcrimination is effected only by inclination or approach of the moveable organ to the immoveable, without contact, the paſſage through the mouth remaining free and open, and only differing as to extent or wideneſs. If there be no appulſe of one organ to another, the ſounds or letters, expreſſed by other ſeveral poſtures and inclinations

nations of the organs, are *vowels*. When there is an appulſe or contact of any of the organs, the ſounds or letters ſo framed are *conſonants*; and thence they properly derive their denomination. Again, as to the ſeveral vowels, according to the ſpace appropriated for emiſſion of the voice in the formation of each, a greater or leſs quantity of ſound will conſequently iſſue; hence they acquire fulneſs, or exility, with various other powers and properties, ſubſervient to the various purpoſes of ornament and expreſſion. In the caſe of conſonants, the appulſe alſo varies; and is either plenary, or occluſe, ſo as wholly to preclude all paſſage of the breath or voice through the mouth; or partial and pervious, ſo as to admit ſome paſſage out of the mouth. This alſo affects the ſound divers ways; giving it a liſping, or hiſſing, or elſe emitting it ſmooth and liquid, jarring and tremulous, or compact and firm; which, by a due combination, and judicious intermixture, excites analogous ſenſations, and produces every thing harmonious and delightful in ſpeech. This opens a wide field for ſpeculation, and gives ample ſcope to the ſkilful Rhetorician for the exertion of his powers, both in compoſition and delivery; of which we ſhall ſay more in its proper place. But we now proceed in our Analyſis, and reſume our enquiries concerning Letters. And firſt, of the Vowels; they being, as it were, the ſoul and active principle of all; for, without their union and co-operation, the reſt have neither power nor exiſtence.

A *Vowel* is a ſimple articulate ſound, formed by one impulſe of the voice, at one opening or configuration of the mouth, brought to its poſition previouſly to the act of utterance.

The criterion or teſt of a Vowel is uniformity; for, the parts of the mouth, inſtrumental to its formation, being fixed to their poſition before the ſound commences, and ſo remaining, without movement or alteration, during its continuance, the ſound will neceſſarily remain identically the ſame to the ear, through all ſtages of poſſible extenſion. The leaſt deviation or change of the organs from the firſt poſition changes the ſound alſo, and a new vowel commences; and this gives riſe to what are called Diphthongs.

A *Diphthong* is the union or coaleſcence of two ſounds, under one impulſe of the voice, formed by one motion of the co-operating organ during the time of utterance, without bringing any parts of the mouth into contact.—If, under the ſame circumſtances,

cumſtances, a ſecond motion be ſuperadded, it produces what is called a *Tripthong*, which is the union of three vowels in one ſyllable. A ſtep farther muſt be by appulſe or contact, and is that which conſtitutes Conſonants.

A *Conſonant* is an articulate ſound, or particular modification of a vowel, formed of one impulſe of the voice, by bringing the organs of its articulation once into contact.

Thus, all ſounds whatever, expreſſed with the mouth, in a degree open or without contact of the organs, are eſſentially Vowels; though, poſſibly, we may have no viſible marks to repreſent them: And, every articulate modification, produced by a ſingle appulſe or contact of the organs, is truly a Conſonant, in nature and character; though no ſuch character, expreſsly, may ever have found its way into the alphabet.

The nature and diſtinction of ſimple articulate ſounds thus far inveſtigated, it remains to apply the principles laid down; which ſtrictly adhered to, the preciſe number of elementary ſounds, and the imperfections of our alphabet may be readily and clearly aſcertained, and a regular, juſt, conſtitutional pronunciation conſequentially deduced, and, in time, eſtabliſhed in practice.

Alphabet is a word derived from the two firſt Greek letters, *Alpha*, *Beta*, and means a ſeries of characters repreſenting the elementary ſounds of a language ſucceſſively arranged.

A perfect alphabet ſhould contain one mark or ſymbol for every primary ſound, and no more. In the arrangement of the letters, reſpect ought alſo to be had to the order of ſucceſſion; for, as ſome are of more eaſy and obvious conſtruction than others, they are more eaſily attainable, and, being firſt acquired, prepare the organs for thoſe of a more difficult nature. The letter A, which ſtands foremoſt in ours, and, I believe, in all other alphabets, perhaps juſtly, claims precedence; ſince with that we are uſhered into life, and proclaim our title to ſociety: and the other vowels moſt properly take place, as, by the ſucceſſive diſpoſition of the organs, they are more nearly or remotely related to the firſt. Of the conſonants, thoſe, in the formation of which the lips are principally employed, are the ſounds generally firſt attempted by children, and to which they attain with the greateſt facility; as, b, p, m, or, the words in which theſe letters prevail; as papa, mama; and in moſt countries, of Europe at leaſt, theſe words for father and mother are generally uſed. Children, when cutting their teeth, being much pained in their gums and roof of the mouth, frequently apply

apply their tongue to thoſe parts, and by that means ſtrengthen and qualify it for the performance of other ſounds, 'till, in due time, they become capable of all.

Theſe, indeed, are minute conſiderations; yet, minute as they appear, much of the excellence and perfection of ſpeech depend upon a due attention to them; and to the neglect of them we may, in a great meaſure, attribute ſtuttering,* liſping, mumbling, and many other deformities of ſpeech, with which, in a greater, or leſs degree, we obſerve the pronunciation of moſt people infected.

Few alphabets, perhaps none, have ever come up to the character here delineated; and, upon examination, the Engliſh alphabet, like moſt others, will be found both deficient and redundant; the ſame letters often repreſenting different ſounds, and different letters repreſenting the ſame ſound, in a very perplexed and arbitrary manner.

This will be made evident, by collecting the various ſounds, occaſionally attributed to each letter, and claſſing them tabular-wiſe under their reſpective ſymbols.

SCHEME OF THE VOWELS.

No. I.

a has 5	Sounds,	1 *hat*	2 *hate*	3 *hall*	4 *herbage*	5 *climate*		
e — 6	———	1 *bet*	2 *there*	3 *here*	4 *her*	5 *ſerge*	6 *pretty*	
i — 5	———	1 *bit*	2 *bite*	3 *pique*	4 *bird*	5 *girl*		
o — 7	———	1 *not*	2 *note*	3 *move*	4 *word*	5 *women*	6 *apron*	7 *one*
u — 6	———	1 *cub*	2 *buſh*	3 *cube*	4 *bury*	5 *buſy*	6 *puppet*	
y — 5	———	1 *myſtic*	2 *my*	3 *many*	4 *myrrh*	5 *myrtle*		
w — 1	———	1 *war*						

In all 35 oſtenſible Vowels.

Our Vowels, taken in this view, at firſt ſight, appear to be thirty-five in number; but, on a cloſer inſpection, rejecting

* Stuttering, and moſt other impediments of utterance, though they proceed, very probably at firſt, from the above cauſes, and gain ſtrength by habit

are

ing the duplicates and allowing for other improprieties, we ſhall find their number conſiderably reduced, though much greater than hitherto admitted; as will be preſently ſhewn.

Before we proceed in our ſurvey of the alphabet, in order to a fair and impartial judgement, it will be expedient to caution our readers, at leaſt ſuch as have imbibed erroneous notions from injudicious inſtruction, againſt the illuſions of prejudice, which, early contracted and ſucked in as it were with our milk, in moſt caſes, but particularly in the preſent, ſo powerfully operate upon the human mind, as utterly to confound the ſenſes, and countermine all our intellectual faculties. In our younger years, when our minds are liable to impreſſion, we are taught ſuch unaccountable combinations in ſpelling, and ſo familiarized to them by cuſtom, that, were our words pronounced as they are ſpelt, or ſpelt as they are pronounced, we ſhould with difficulty diſcover them to be of our language. Let a perſon of education but take in hand a letter written by one ignorant of ſpelling, to whoſe manner he is a ſtranger, and who, as is common with ſuch, ſpells wholly by ear, the trouble, it will coſt him to decypher the meaning, will very fully illuſtrate this aſſertion: and, were it neceſſary in aid of this, we might alſo mention the well-known practice of aſcertaining the orthography of ſuſpected words, by committing them to paper, and appealing to the eye for information; which is generally correct in its election, though the letters, in themſelves, may be very ill adapted to expreſs the ſounds they are made to repreſent. Thus, it might ſeem that, one ſenſe ſtands proxy, or acts officially, for the other: But, in this we are deceived; as it proceeds altogether from an habitual aſſociation of ideas, early impreſſed upon the mind. It muſt ſtill be remembered, the ſenſes have each their ſeveral duties immutably preſcribed. The Ear is the ſole arbiter of ſounds; the Eye is formed to diſtinguiſh colours; and ſo of the reſt; each of which has its peculiar objects, of which the others are utterly incapable of forming the leaſt adequate perception.

We muſt alſo recollect that ſeveral ſounds manifeſtly vocal, as well as conſonants, occur in our pronunciation, which have never had any particular characters appropriated to them in

are greatly influenced by temper, and a certain frame of mind peculiar to thoſe who labour under them, much more frequently than from any real defects in their organs; and not one of a thouſand but might be perfectly cured of them, by perſeverance, under the direction of a perſon duly ſkilled in the cauſes of thoſe impediments

in the alphabet, and, always appearing under the ſignature of others, to aſcertain them properly may be matter of difficulty with many; while others may be abſolutely deaf to the exiſtence of any ſuch. But, however we find them expreſſed by different letters or combinations of letters, thoſe letters and combinations ſerve only as marks, very inartificially indeed, to denote their powers in certain ſituations; but are in no wiſe inſtrumental to their vowelity: For, all ſounds, purely vowels, are eſſentially ſo in themſelves, abſtracted from every other accident of place or circumſtance. Therefore, to determine their preciſe energy, we need only to pronounce the word at large; then, repeating it, retrench the ſubſequent conſonants, if any, carefully preſerving the original ſound of the vowel; then, in like manner ſuppreſſing the conſonants preceding, we hear the genuine Vowel, detached from all incidental connections, in its ſimple and natural ſtate. *E. g.* What is the true ſound of the Vowel, in the word *match?* Firſt, pronounce it correctly as it ſtands, *match*; then repeat it, dropping the terminating conſonants *tch*, *ma*; then, in like manner ſuppreſſing the *m*, the ear acknowleges firſt *a*.

Our Vowels are affected by their poſition; and very differently ſounded, when they end the ſyllable, and when ſucceeded by one or more conſonants: a circumſtance which might be apt to miſlead the judgement, if not carefully guarded againſt.

Under the Vowel *a* are five words, in which it is introduced, wherein, correctly pronounced, we plainly perceive five ſeveral ſounds aſcribed to this one ſingle character;

1ſt. a, as ſounded by the *Iriſh* in the word hat,
2d. a, as ſounded by the *Engliſh* in the word hate,
3d. a, as ſounded by the *Scotch* in the word hall,
4th. a, is ſounded as 1ſt i, ſeen in the word herbage,
5th. a, is ſounded as 1ſt e, ſeen in the word climate.

In the three firſt inſtances, we find the ſame ſymbol adopted under different names; by three nations, ſpeaking the ſame, or a dialect of the ſame language, to mark three ſeveral vocal ſounds, wholly different in the ſeat of their formation, and equally different in their qualities and effects upon the ear. This ſtamps a diſtinction, ſtrikingly characteriſtic, upon the national pronunciation. They all, likewiſe, occaſionally admit the five ſeveral ſounds here ſpecified; though with little regard to conformity

with each other, or even among themſelves, or, the ſmalleſt attention to principle or regularity. The total neglect of principle and regularity has alſo been the ſource of endleſs altercation and contradictions about the name of this Firſt Letter, *a*; in which, likewiſe, the Second Vowel, *e*, ſometimes comes in for ſhare; each tenaciouſly inſiſting upon the propriety of that which prevails among themſelves, and each ſide ſtarting numerous examples to back their pretenſions. Should not this awaken them to a ſenſe of errour; for, while all ſides abound ſo plentifully in authorities, where lies the advantage? Partially conſidered, they are indiſputably all right; tho', in the main, they are all aſtray, and equally diſtant from the truth. If the Iriſh perſiſt in calling this Letter *univerſally*, a, as in the word hat, the Engliſh and Scotch juſtly tax them with impropriety, when by that appellation they introduce it in the words, hate, able, table, hall, water, and ſuch like: If, on the other hand, the Engliſh admit no other name but, a, as in hate, ſnare, have not the Iriſh and Scotch the jeſt in their favour, when they attempt by that name to ſpell ſuch words as hat, Adam, fall, alter: And, if the Engliſh and Iriſh remain wedded to their own opinions, have not the Scotch a right to plead a miſnomer in the caſe of bald, call, talk, halt, ſwan, war, water, and all words of that family. It is apprehended theſe arguments muſt be concluſive; and that no exception can be made againſt the inſtances now adduced; ſince all are unanimous as to their pronunciation. But, the errour lies in this. The letter *a* really does the office of *three* vowels; and, as ſuch, ought to have a like diſtinction of name and character: when, therefore, in all caſes, we indiſcriminately apply it by *one* only, we run into a palpable abſurdity; and nothing but cuſtom, which reconciles every thing, could tolerate it. The two ſupernumerary acceptations, as they are by no means general, we may properly refer to the letters, whoſe office the letter *a*, in thoſe caſes, uſurps; and, if the force of aſſociation be not too hard for us, we muſt acknowlege, that, in the word herbage, *a* has the ſound of firſt *i*, and rhymes perfectly, in the laſt ſyllable, to Etheridge; and that *a*, in many words, aſſumes the ſound of firſt *e* in bet, as in the words private, many, than, extant, inculcate, &c. &c.

What has been now ſaid of the firſt letter *a*, may ſerve as a clue to guide us in our judgement of the reſt: But, though the frequent reiteration of the ſame ſounds muſt be obvious at ſight, their preciſe number and mutual correſpondence will more clearly appear in the following arrangement.

No. II.

No. II.

The Sound	is marked	Ways, as in
1 a	3	1 5 6 *hat, serge, sirrah,*
2 a	2	2 2 *hate, there,*
3 a	3	3 1 6 *hall, not puppet,*
1 e	6	1 5 5 6 4 4 *bet, climate, girl, apron, bury, myrrh,*
3 e	3	3 3 *here pique, than,*
1 i	6	1 4 6 5 5 8 *bit, herbage, pretty, women, buſy, myſtic,*
2 o	1	2 *note,*
3 o	3	3 2 1 *move, pull, war,*
1 u	5	1 4 4 4 5 *cub, her, bird, come, myrtle,*
2 i	2	2 2 3 3 *bite, my,* a Diphthong formed of a, e, rapidly pronounced,
7 o	1	7 3 1 *one,* a Diphthong formed of o, o, rapidly uttered,
3 u	1	3 3 3 *cube,* a Diphthong formed of e, o, rapidly pronounced.

'Tis true, according to this diſtribution, a ſmall difference in ſome caſes is obſervable: for inſtance, we find third *a*, in *ball*, and firſt *o*, in *not*, claſſed under the ſame head; yet third *a* is long, and firſt *o* always ſhort: but this is a difference in point of quantity only; in point of formation and quality of ſound, they are preciſely the ſame. Thus, in the words *bāll*, *bŏlly*, the vowels, reſpectively, are both expreſſed by the ſame configuration of the organs; and differ only as to the quantity, or time taken up in pronouncing: Alſo, *fāll*, *fŏlly*, *nāught*, *nŏt*, &c. The ſame may be obſerved of third *o*, and ſecond *u*; as may be ſeen in the words *fŭll*, *fōol*; *pŭll*, *pōol*, &c. That ſecond *i* and third *u* are diphthongs will be readily admitted: For, put them ſeverally to the teſt; that is, pronounce them, and endeavour to prolong the ſound, they inſtantly reſolve themſelves

into third *e*, and third *o*; the duplicity of ſound is manifeſt conſequently they cannot rank as ſimple vowels; though, from the rapidity of our pronunciation, and their being marked by ſingle letters, which induces the deception, they have hitherto been received as ſuch. The like is alſo true of ſeventh *o*, in the word o*ne*, which makes a third diphthong.

The words *myrrh*, *myrtle*, do not properly furniſh us with examples of two diſtinct vowel ſounds: But, as a difference of pronunciation prevails in different parts of the Britiſh dominions, as to words of that claſs, though locally uniform in themſelves, a diſtinction is here ſuppoſed, for ſake of illuſtration purely. *Y*, before *r*, in theſe and ſuch like inſtances (as well as *i* and *e*,) is ſounded in Ireland, and by the moſt correct ſpeakers in the court of Great Britain, as firſt *e*, *merrh*, *mertle*; but vulgarly, in and about London, as firſt *u*, thus, *murrh*, *murtle*; and, for e*arl*, we hear u*rl*; for e*arth*, u*rth*; *virtue*, *vurtue*; *mirth*, *murth*, * &c. Theſe, and other like defects, ſpring from neglect and vicious imitation; which ſhould be always carefully guarded againſt, and avoided.

It ſeemed requiſite to reduce the various powers, and anomalous applications of the vowels, ſingly taken, to one point of view, No. 1, and 2, that our young tyro might the more eaſily make his eſtimate, and form a comparative judgement of the whole. But, to mark and aſcertain the pronunciation, a ſingular advantage, to which theſe tables are adapted, a more limited diſtribution may take place; as in the following Schemes.

No.

* This pronunciation of *urth* for *earth*, *murth* for *mirth*, &c. is according to a vicious Cockney, or provincial idiom, introduced upon the ſtage by a celebrated performer, who poſſeſſes ſuch an uncommon aſſemblage of theatrical excellencies, that his authority, in that line, is held up, as a ſort of infallibility, which it may be hazardous to call in queſtion. Perhaps he found it difficult to conquer the defect, and, either through indolence, or inattention, would not be at the pains of reforming; perſuading himſelf it was of little conſequence. Yet, though the ſtage elocution is, in numerous inſtances, unnatural and affected, it is, by many, eſteemed the beſt ſtandard of pronunciation; and, accordingly, that mouthing burly utterance is daily gaining ground, through the influence of that popular performer's example; conſequently introducing new anomalies, and adding to the perplexities and difficulties of our language, too much clogged with them before. This ſhould be a caution to men of parts, in every department, to beware of the ſmalleſt practical blemiſhes, or inadvertencies; as faults in them may be adopted for perfections; and ſo, thoſe abilities with which providence has diſtinguiſhed them, inſtead of a light and bleſſing to mankind, will be a cauſe of errour and confuſion, entailing on poſterity the curſe of Babel, multiplied in perpetual progreſſion. Such are the cauſes, however inadequate, minute, and inconſiderable they may appear to a curſory obſerver, that ſap the conſtitution of

	No. III.			OR, THUS:	No. IV.	
	1	2	3			
a,	Hat,	hate	hall,	Hat,	hàte,	hăll,
	1	2	3			
e,	bet,	there,	here	bet,	thĕre,	hēre,
	1	2	3			
i,	bit,	bite,	pique,	bit,	bite,	pīque,
	1	2	3			
o,	not	note,	move,	not,	nŏte,	mŏve,
	1	2	3			
u,	cub,	full,	cube,	cub,	fŭll,	cūbe,
	1	2	3			
y,	myſtic,	my	many,	myſtic,	mẏ,	many.
	1	2				
w,	war,	ewer,		war,	ewer,	

The little figures placed over the Vowels, to denote the difference of ſound, will, queſtionleſs, be remarked; but, in ſcheme No. 4, another method is propoſed, ſuggeſted by the Hebrew, † and partly authorized by our Saxon Anceſtors. Thus: the firſt

of languages, and render all living tongues ſo fluctuating. Such were the cauſes that affected the celebrated Roman language ſo powerfully, that, from its higheſt perfection, to a ſtate of ſenſible decay, was a period of ſcarcely fifty years.

† Great conteſts have lately ariſen, reſpecting the method of READING HEBREW. Unhappily for mankind, Divines, as well as Politicians, have been too ſtrongly tinctured with human infirmity: It is to be feared, the pomps and vanities of this wicked world, and other motives, rather than a ſincere deſire of truth and public utility, are too frequently the actuating principles with both. Why, elſe, if not to anſwer private purpoſes, ſhould men of rank and education deſcend to ſuch mean ſhifts, and illiberal artifices, as are daily put in practice, to cruſh their opponents, and impoſe on the credulity and weakneſs of mankind? Indeed, not only ſound policy and public faith, but the whole ſyſtem of ſcience, ſeems, of late, verging to decay: and, probably, the reſearches of ſome modern critics and antiquarians may give birth to new theories, and a total revolution in literature, to convince us of our blindneſs, and the inanity of our moſt boaſted acquirements. The queſtion of the DOT VOWELS has opened new fields of controverſy, and, as they can be wreſted to favour, or oppugn, certain tenets and opinions, are exploded, or eſpouſed. The *Jews*, by their captivity, and the reſtraints upon the public exerciſe of their religion, had not only loſt all that was noble and auguſt in their worſhip; but, the knowlege of the Holy Scriptures, together with their language, was greatly impaired, and in danger of being wholly obliterated. On their return from *Babylon*, it began to revive: Then aroſe the *Maſſorites*, thoſe grammarians held ſacred by the *Jews*; by whoſe care and labours, the Sacred Text was preſerved incorrupt. They are eſteemed the inventors of the HEBREW DOT-VOWELS and POINTS; as, probably, the *Hebrews* read without them before the times of *Eſdras*. Others ſay thoſe DOT-

VOWELS

firſt or ſhort ſounds are left wholly without addition; a diſtinction in itſelf ſufficiently characteriſtic: over the ſecond we place a ſingle dot or tittle; and, over the third, two: Over the Vowel *i* we have indeed always ſeen a dot, but wholly without meaning: wherefore, dropping that ſuperfluous tack, we form 1ſt *i*, which is preciſely the Greek ι, Ιοτα,; and thus, reſtoring our original Saxon Vowel, the whole is completed.

This mode of diſtinguiſhing our Vowels by Dots, tho', perhaps, not before adverted to, may not, probably, prove ineligible; as it ſeems to carry with it its own recommendation: It, in no reſpect, ſuperſedes the intelligibility of the eſtabliſhed typography; requires no literal acceſſion to the Alphabet; ſufficiently indulges the preſent capricious humour of Spelling; and is effected in the ſimpleſt manner poſſible. The marks are few, and obvious, eaſy of acquiſition, quickly familiarized, and almoſt preclude a poſſibility of errour or confuſion. A few equally ſlight and eaſy, additional touches, to a few of the Conſonants, might totally reform our Alphabet; for the moſt part remove the chief difficulties of our language; and free our tender infants and foreigners from the intolerable ſlavery they have ſo long groaned under; and even without defacing the beauty of the page.

In the two laſt ſchemes before us the Vowels are confined to a ternary of each, which is ſufficient to the end; as it contains the whole compaſs of our vowel ſounds, and their moſt cuſtomary acceptations; the reſt being only incidental repetitions of the ſame, of leſs general occurrence, and eaſily referred to their reſpective ſymbols: beſides, having the advantage of brevity, they are leſs intricate, and with greater facility reduced to practice.

Now, deducting the ſeveral redundant marks of ſimple articulations and the three diphthongs, ſecond *i*, third *u*, and ſeventh *o*, there remain Nine diſtinct Vowels; and that number we certainly have, and no more; * as here exhibited. No. V.

Vowels are of much more modern date, and were originally borrowed from the *Arabians*. Be that as it may, and notwithſtanding the exceptions urged againſt them, for the purpoſe of aſcertaining the true ſounds of Hebrew, and the preciſe import of certain words and phraſes, in a language circumſtanced as it appears then to have been, ſuch Dots, applied as auxiliaries, may be of admirable uſe to living tongues ſpoken in their purity, where any literal change in the received Alphabets, imperfect as they are, might be deemed too violent. But, why ſhould not a neceſſary reformation in our Alphabet and Spelling now take place? Much greater changes in that way have been obtruded, ſince the times of Spencer and Shakespear; tho', unhappily, as they were partially, and too often capriciouſly, attempted, they have proved moſtly for the worſe. Crito.

* Some Grammarians extend the number of our Vowels a great deal farther; with what propriety we may judge, when we find e *mute* ſummed up in the

No. V.			OR, THUS:	No. VI.		
a,	Hat,	hate,	hall,	hat,	hāte,	hāll,
e,	bet,		here,	bet,		hēre
i,	bit,			bit		
o,		note,	move.		nōte,	mōve,
u,	cub,			cub.		

REAL NUMBER OF OUR VOWELS.

1	2	3	1	3	1	2	3	1
a,	a,	a,	e,	e,	i,	o,	o,	u.
1	2	3	4	5	6	7	8	9

OR, THUS:

a,	ȧ,	ä,	e,	ë,	ı,	ȯ,	ö,	u.
1	2	3	4	5	6	7	8	9

Here, it is to be obſerved, that there are but five letters to mark nine different ſounds. And this defect in our Alphabet, together with a total neglect of all juſt rules of Orthography, has introduced ſuch diſorder in our Spelling, that, unleſs we be much upon our guard, and pay no attention at all to the manner of ſpelling words, we ſhall never be able to form any juſt judgement with regard to their ſounds.

In ſcheme, No. 2, it may be alſo obſerved, that, ſo far from being uniform in marking our vowel ſounds by one and the ſame ſymbol, we ſeem wholly indifferent in that reſpect; and adopt any letter, indiſcriminately, that falls in our way. None of them, except 2d *o*, but has two or three of theſe letters to repreſent it. The ſounds firſt *e*, and firſt *i*, are occaſionally marked by every vowel in the alphabet. But, though theſe irregularities might be abundantly ſufficient to puzzle even natives, the moſt converſant in our tongue, and utterly to diſcourage and deter foreigners, there are few of our vowels that, ſuperadded to theſe, are not marked by a combination of characters in nine or ten different ways, and ſome, even more exemplified, in the ſcheme annexed.

1ſt

the account, and are gravely informed, that it is a *diſtinct ſound* of itſelf.—Let Mr. BAYS's "*horrid ſound of ſilence*" be no longer a jeſt; ſince it can be ſupported on ſuch profound and inconteſtible Authority.

No. VII.

1st a, as in hat.

1	aa	Iſaac
2	au	aunt
3	ea	heart
4	ua	guard
5	ai	plaintiff
6	augh	*uſquebaugh
7	agh	*curragh
8	ah	Jehovah

2d a, or 2d e, as in hate, there.

1	ae	hyæna
2	ai	aid
3	au	gauge
4	ay	pray
5	ayo	*mayor
6	ea	bear
7	e'e	ne'er
8	ei	feint
9	ey	grey
10	ia	parliament
11	oa	goal
12	oe	oeconomy
13	oi	*reconnoitre
14	oy	*chamoy
15	uay	quay
16	eigh	neigh
17	es	*demesne
18	ez	*rendezvous
19	ois	*chamois
20	hei	heir

3d a, as in hall.

1	au	laud
2	aw	law
3	eo	George
4	oa	groat
5	wa	athwart
6	augh	daughter
7	ough	ſought
8	ogh	*Drogheda

1st e, as in bet.

1	ai	again
2	ea	dead
3	ei	nonpareil
4	eo	feoffee
5	ie	friend
6	io	faſhion
7	oe	Oedipus
8	oi	av*oir*dupoiſe
9	ue	gueſs
10	ui	verjuice
11	uo	liquor
12	we	anſwer
13	he	rhetoric

3d e, or 3d i, as in here, pique.

1	ea	deal
2	ee	feel
3	ei	receive
4	eo	people
5	ey	key
6	ie	grieve
7	oe	phoenix
8	uey	laquey
9	ui	jonquil
10	il	fuſil

1st i, as in bit.

1	ai	captain
2	ei	ſurfeit
3	eo	pigeon
4	ia	miniature
5	ie	miſchief
6	ieu	*lieutenant
7	io	cuſhion
8	ui	built
9	wi	houſewife
10	eig	foreign

2d o,

2

2d o, as in note.

1	ao	cacao
2	au	marauding
3	eau	beau
4	ew	ſhew
5	oa	oak
6	oe	foe
7	o'e	o'er
8	ou	ſoul
9	oo	door
10	ow	blow
11	owe	towe
12	we	ewer
13	wo	ſword
14	aoh	Pharaoh
15	aut	hautboy
16	ough	though
17	out	haut gout
18	oh	ſhiloh
19	os	*apropos

3

3d o, as in move.

1	eo	galleon
2	eu	canterleup
3	ew	jew
4	oe	ſhoe
5	oeu	*manoeuvre
6	oo	moon
7	ou	ſoup
8	ue	true
9	ui	fruit
10	wo	two
11	woo	ſwoon
12	ough	through
13	ous	rendezvous
14	ouſt	gouſt
13	out	gout

1

1ſt u, as in cub.

1	io	religion
2	iou	religious
3	oe	does
4	oo	blood
5	ou	touch
6	wo	Colewort
7	wa	aukward
8	hu	humble

This paradigm of our anomalous application of the Vowels is formed upon the ſtandard of the moſt polite and correct ſpeakers in England; ſuch, I mean, as have added good breeding to their learning; which muſt be in all ſuch caſes our beſt and dernier reſort: Yet, comprehenſive as this ſpecimen may appear, it is not offered, as in all reſpects complete; but it may pave the way for others, and in the end lead us to perfection. It is, perhaps, the moſt complete of the kind; but, from the very nature of the thing, it muſt be liable to exceptions. Very few have been accuſtomed to conſider oral ſounds in this critical point of view. Our ſenſe of Hearing, as well as other Faculties, is capable of

 improvement;

improvement; and, conſequently, becomes blunted and dull, through inattention and want of exerciſe, and, ſo, incapable of nice diſcriminations. Some of the examples are unavoidably ſhewn in unaccented ſyllables, where the ſounds, by nature ſhort, are evaneſcent and illuſive; which may perplex even a diſtinguiſhing ear, perhaps not wholly unprejudiced. Others there alſo are, which may be objected to; ſome marked by aſteriſms, of which it may be ſaid, they are altogether foreign, and ought not to be ſet down as authorities in Engliſh. But, ſtrip us of all words of that character, and, what will become of our language? Are they not now in a manner naturalized; well underſtood; often heard in Engliſh mouths; and to be met with ſo written in all our dictionaries and Engliſh books? Where, then, is the impropriety of introducing them on ſuch an occaſion? Would it not rather be thought an unwarrantable omiſſion to exclude them? I doubt not, many will be aſtoniſhed to ſee ſuch numerous inſtances of irregularity and confuſion in our orthography: a circumſtance they would ſcarcely have credited, had not ſuch a collection been ſet before them. And yet, theſe are but a part: upon examination, many others of various natures will preſent themſelves; ſome of which will be hereafter noted. Theſe are conſequences of our ſervile attachment to extraneous etymology; and, whatever may be ſaid in ſupport of it, I cannot yet be perſuaded of any advantages reſulting from it, comparable to the inconveniencies and difficulties it occaſions. The genius of our tongue prohibits, and on the juſteſt grounds, any change in the ſtyle of our pronunciation: Why, then, do we not follow the wiſe examples of our neighbours, and ſpell more conformably to the ear? Even the illiterate underſtand the words as ſpoken, where, in any ſort, the leaſt retroſpect to etymology cannot poſſibly have place: What, then, ſhould prevent our recognizing them on paper in the ſame ſtate? It would be *polite*, too; for 'tis *continental*. The Italians particularly authorize the practice: Do their men of genius ſhew any deficiency in their own language? Is it leſs underſtood; or, are the number and intricacy of verbal diſputes more incidental among them, than they are with us? Is their tongue leſs ſtudied, leſs coveted and ſought after, leſs known, leſs melodious, than the Engliſh? No: Experience plainly demonſtrates the reverſe to be the fact; and that, too, greatly owing to the very point in queſtion.

But, not to dwell longer on a ſubject ſo little likely to be attended with advantage, we purſue the matters more immediately

ately to our purpoſe. Having, in ſchemes, No. I, II, and VII, abundantly illuſtrated our various ways of marking the ſame vowel, we ſhall now produce ſome ſpecimens, by which it will be ſeen, that we have the ſame way of marking ſeveral different ſounds, which, with many others, may be alſo gathered from the foregoing ſchemes, comparing them in different inſtances with themſelves.

No. VIII.

1,	There,	Here,	3,	Grove,	Drove,	Prove,
2,	Do,	Go,	4,	Door,	Noon,	Blood,
5,	Fourth,	Youth,		Mouth,	Tough,	
6.	Bear,	Hear,		Head,	Heart.	

It may be objected, that the inſtances here ſet down, as well as thoſe No. VII, are Diphthongs. But this will be eaſily obviated, by recurring to the definitions already given; and, as they do not fall within that deſcription, leſt a name ſhould be wanting, they may, for diſtinction ſake, be termed *Digraphs*, i. e. *two Characters* denoting one ſound.

Whoever, therefore, wants to judge of the true ſound of any ſyllable, or word, let him baniſh from his mind the letters whereof it is compoſed in writing, and be directed by his ear only in new ſpelling the word according to its pronunciation. In order to this, it will be neceſſary, in the firſt place, to refer every vocal ſound in a ſyllable to its proper vowel by name, as drawn out in the preſent ſcheme of the Vowels, which ſhews their different ſounds and manner of marking them; as, thus,

No. IX.

Fourth,	ſecond o,	Fȯrth,	Youth,	third o,	Yȯth,
Door,	ſecond o,	Dȯr,	Mouth,	firſt o, ſec. u,	Mo͝uth,
Come,	firſt u,	Cum,	Bear,	ſecond e,	Bėr,
Touch,	firſt u,	Tuch	Hear,	third e,	Hër,
Grove,	ſecond o,	Grȯv,	Head,	firſt e,	Hed,
Drove,	firſt u,	Druv,	Heart,	firſt a,	Hart,
Prove,	third o,	prȯv,	Field,	third i,	Fïld.

Such

Such is the force of aſſociation of ideas, that, unleſs perſons are much upon their guard, the letters which they are accuſtomed to ſee in ſpelling will obtrude themſelves on their memories, and, at firſt, prevent their readily making a juſt judgement of the true ſimple ſounds to be referred to. But, a little practice in this way will ſoon render it eaſy; eſpecially, if the perſon will, for ſome time, not revolve the words in his mind only, but write them alſo down, and then compare his ſpelling them with the ſcheme of the vowels before mentioned, in order to try whether he has referred the ſound to its true vowel.

Having aſcertained the number of our Vowels or firſt claſs of alphabetic elements, and ſhewn how to refer our different manners of marking them to their true ſounds, we come now to conſider the ſecond order of elementary ſymbols, or thoſe formed by appulſe, called Conſonants, in the ſame way. Of theſe, our grammarians tell us, we have twenty-one in number, viz.

No. X.

B,	C,	D,	F,	G,	H.	J.	K,	L,	M,	N,	P,
be,	ſee,	dee,	ef,	gee,	aitch,	ja,	ka,	el,	em,	en,	pe,

Q,	R,	S.	T,	V,	W,	X,	Y,	Z.
ku,	ar,	es,	te	ve,	double yu,	ex,	wy,	zed, or izzard.

Here we muſt call to mind an obſervation before made, that *a perfect alphabet ſhould contain one mark or ſymbol for every primary ſound, and no more.* Upon examination, then, it will appear that we have no leſs than ſeven letters, received in our Alphabet as Conſonants, wholly redundant:

C and Q are ſuperfluous; only ſupplying the place of K, or S: C ſtands for S, before e, i, y; as in ceaſe, cite, cypher; or united with h, at the end of a word; as in bench: in all other ſituations, for K; as in cap, coat, cup, clay, cry, dictate, muſic; *i. e.* before a, o, u, l, r, or, when it ends a ſyllable.

Q, from cuſtom, is put inſtead of K, before the vowel u, forming a diphthong; as in quack, queen, quiet, quote.

H, is no letter, tho' generally eſteemed one; having no power but that of aſpiration: on which account it found no room in the Greek alphabet. It precedes any of the vowels, by previous emiſſion of breath only; not in the leaſt affecting the acceſſary configuration of the organs, which, were it eſſentially a Conſonant, would neceſſarily induce a change and ſome degree of appulſe; *e. g.* and, hand; end, hend; is, his; odd, hod;

ut,

ut, hut; in all which, reſpectively, the poſition of the mouth remains preciſely the ſame, requiring only a previous aſpiration to the latter.

W, and Y, never are conſonants, as it is erroneouſly aſſerted by grammarians, but are at all times vowels; as appears from the definition of ſimple ſounds, and other conſiderations to be ſeen hereafter.

J, is the mark of a compound ſound, made up of dzh, as Joy, dzhoy.

X, ſtands for two different compound ſounds, one gz, as in the word Example, Egzample; the other ks, as in veks.

The two laſt come under the denomination of contractions, rather than diſtinct letters; as that of & for *and*, &c.

SUPERFLUOUS CONSONANTS, SEVEN.

C, Q, H, W, Y, J, X.

Subducting, therefore, the above ſeven characters, there remain but fourteen letters in our alphabet to mark the ſounds of our ſimple conſonants, when in reality we have twenty; which, to render it perfect, would require an addition of no leſs than ſix new characters; as may appear in the following Words,

No. XI.

Thin, thine, ſhall, azure, ink, ring.

But, as five of the ſimple ſounds are marked always by two letters, they have paſſed upon us for compounds: two of theſe ſounds, No. XI. are marked by the ſame combination, th, without the ſmalleſt diſtinction: the 1ſt, eth, as in thin; the other, eth, as in thine; the 3d, by ſh, as in ſhall; the 4th ſound, ezh, has no peculiar mark; but is ſometimes repreſented by an s, as in the word oſier ozher; ſometimes, by a ſingle z, as in azure azhure: the fifth and ſixth ſounds, marked by nk, and ng, by recurring to the nature and definition of elementary or primary ſounds, will alſo be found to be of that order.

We are almoſt as irregular in the uſe of our Conſonants, as in that of the Vowels; of which take the following view, from the Lectures on Elocution.

No.

Such is the force of aſſociation of ideas, that, unleſs perſons are much upon their guard, the letters which they are accuſtomed to ſee in ſpelling will obtrude themſelves on their memories, and, at firſt, prevent their readily making a juſt judgement of the true ſimple ſounds to be referred to. But, a little practice in this way will ſoon render it eaſy; eſpecially, if the perſon will, for ſome time, not revolve the words in his mind only, but write them alſo down, and then compare his ſpelling them with the ſcheme of the vowels before mentioned, in order to try whether he has referred the ſound to its true vowel.

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Q,	R,	S.	T,	V,	W,	X,	Y,	Z.
ku,	ar,	es,	te	ve,	double yu,	ex,	wy,	zed, or izzard.

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Thin, thine, ſhall, azure, ink, ring.

But, as five of the ſimple ſounds are marked always by two letters, they have paſſed upon us for compounds: two of theſe ſounds, No. XI. are marked by the ſame combination, th, without the ſmalleſt diſtinction: the 1ſt, eth, as in thin; the other, eth, as in thine; the 3d, by ſh, as in ſhall; the 4th ſound, ezh, has no peculiar mark; but is ſometimes repreſented by an s, as in the word oſier ozher; ſometimes, by a ſingle z, as in azure azhure: the fifth and ſixth ſounds, marked by nk, and ng, by recurring to the nature and definition of elementary or primary ſounds, will alſo be found to be of that order.

We are almoſt as irregular in the uſe of our Conſonants, as in that of the Vowels; of which take the following view, from the Lectures on Elocution.

No.

No. XII.

C,	has three ſounds,		k,	care, kare,
			s,	ceaſe, ſeaſe,
			ſh,	ſocial, ſoſhal.
F,	has its ſound marked by two different combinations of letters.		ph,	Philip, Fillip,
			gh,	laugh, laf.
G,	has two ſounds,	1,	g,	[it's own ſound] gold,
		2,	j,	gentle, jentle.
S,	has four ſounds,		s,	yes,
			z,	roſe, roze,
			ſh,	paſſion, paſhun,
			zh,	oſier, ozher.
T,	has alſo four ſounds,		t,	tell,
			s,	ſatiety, ſaſiety,
			ſh,	Nation, Naſhun,
			tſh,	queſtion, questſhun.
X,	has three ſounds,		gz,	example, egzample,
			ks,	vex, veks,
			z,	Xerxes, Zerkſes.
Th,	has two ſounds,	1,	th,	thin,
		2,	th,	thine
Ch,	has three ſounds,		k,	chorus, korus,
			ſh,	chaiſe, ſhaze,
			tſh,	chooſe, tſhooſe.
Gh,	has two ſounds,	1,	g,	ghoſt, goſt,
		2,	f,	laughter, lafter,
	And is often mute,			daughter, dätur

Thus, by the tranſmutation of conſonants as well as vowels, and alſo by the frequent omiſſion, ſuppreſſion, and introduction of letters, greatly ariſing from one cauſe, a pedantic attachment to etymology, together with the wretched ignorance of our teachers, we have reduced our orthography and pronunciation to ſuch a ſtate, that it is almoſt impenetrable to all, but a few of our beſt educated natives; and to them, only by long practice, and aſſiduous attention. Indeed, had we ſate down to invent a ſet of hieroglyphics, purpoſely to render our ſpeech abſtruſe and unattainable, we could ſcarcely have done it more effectually. But, thoſe, who have once maſtered the difficulty, never after attend to it, and give themſelves little trouble about what may be the misfortune of others; and the ignorant and careleſs don't much feel its influence: and ſo it remains, without change, or remedy.

In judging of the Conſonants, we ſhould, therefore, take care to ſpell the words in our own mind, or upon paper, as in the caſe of the Vowels, by the direction of the ear; referring each ſimple ſound to its proper character, according to the ſpecimen juſt given, and revolving each ſingle character that ſtands for compound ſounds into the letters which it repreſents. Thus, the number of ſimple Conſonant ſounds in our tongue appears to be twenty.

No. XIV.

b,	d,	f,	g,	k,	l,	m,	n,	p,	r,	s,	t,	v,	v,
eb,	ed,	ef,	eg,	ek	el,	em,	en,	ep,	er,	es,	et,	ev,	ez.

t̤h,	th,	ſh,	zh,	nk,	ng.
et̤h,	eth,	eſh,	ezh,	ink,	ing,

That theſe ſupernumerary ſounds are not arbitrarily introduced, will manifeſtly appear from the following conſiderations.

The world is indebted for the art of Printing to the Germans: and, tho' introduced among us by a native of our own country, the compoſitors and others, employed under him, were foreigners, and ſo continued in chief repute for a ſeries of years ſucceſſively: we have, therefore, no reaſon to ſuppoſe them over maſters of our ſpeech, or too critically ſkilled in our orthography, then in a very fluctuating ſtate. In this reſpect we have the indiſputable records of their own works; which plainly

plainly ſhew they were inconſiſtent, arbitrary, and utterly regardleſs of method. They imported with themſelves their alphabet and character; which, in proceſs of time, were laid aſide for the Saxon, more properly our own. For ſome time, the practitioners in this new art attempted only the common alphabet adapted to the Latin tongue; all the books firſt printed being in that language. It ſoon paſſed over to Rome, and Venice, where it was cultivated with great aſſiduity, and flouriſhed exceedingly; but under the patronage of ſome of the Italian Princes the old character was ſuperſeded, and the Roman alphabet ſubſtituted in its place; which, in a ſhort time was brought to ſuch perfection, that, in the beginning of the year 1474, they caſt a letter, not much inferior to the beſt type of the preſent age. The beauty and elegance of this type gained it a general preference, which ſupplanted all the reſt: and thus, the Roman alphabet, tho' it by no means correſponded with our original Saxon, nor furniſhed ſymbols to mark ſeveral ſounds which we had naturalized from other tongues, was adopted by the Engliſh, and eſtabliſhed in moſt other literary ſtates of Europe. The poverty of the received alphabet reduced our printers, who, frequently exerciſed the twofold avocation of author and typographer to a thouſand aukward expedients, to render the ſpelling conformable to the pronunciation, the original intention, doubtleſs, in all tongues, which, together with their great remiſneſs and want of ſkill in theſe points, laid the foundation of the confuſion and irregularity, under which we labour to this hour.

Having thus briefly ſtated facts, we come to aſcertain the particulars.

Every modification of ſound, obſervable in our ſpeech, articulated by one ſimple appulſe of the organs, muſt be conſidered as a ſingle conſonant, and ought, as ſuch, to have a place in our alphabet. Of this deſcription are all the ſix ſounds above ſet down, however differing in nature and degree.

eth, and eth, we inherit from our Saxon anceſtors, for both of which their alphabet ſupplies diſtinct characters, þ, th; ð, dh; as in the words þin, thin; ðine, thine; the firſt of which is alſo found in the Greek alphabet, expreſſed by their ϑ theta.

eſh, we meet with in the Hebrew alphabet, denoted by their ש ſhin, (as in the word ſhiboleth) remarkable for having coſt 42000 men their lives, who could not pronounce it; yet an articulation

articulation with which the organs of Britiſh ſubjects are perfectly familiar, which being uttered by a ſingle effort of the voice, and incapable of prolongation, is therefore to be referred to the claſs of mutes; the particular nature and number of which, together with the ſemivowels, ſhall be preſently ſhewn.*

ezh, is a ſemivowel formed after the ſame manner, preciſely by the ſame organs with which we expreſs the mute eſh; and though we have no ſingle character for either in our alphabet, we find a ſeparate and diſtinct letter appropriated to one of them by the French; their j, and our ezh, being in ſound preciſely the ſame. In this, however, the French inſiſt we are deficient, and we, without examination, as on other occaſions, complaiſantly acquieſce in their deciſion.

ng—ing, and nk—ink, as in ſing, ſink, are alſo ſingle ſounds; the firſt a ſemivowel, the latter a mute, both articulated by a ſingle appulſe and ſimilar configuration of the ſame organs; ng, ing or eng, is formed by raiſing the middle of the tongue gradually, rather near the throat, to a gentle contact with the palate, ſo as that part of the voice may iſſue through the mouth, and the remainder be forced back through the noſe. The ſame diſpoſition of the ſame organs takes place in the formation of nk, ink or enk; but by a more ſudden and cloſer preſſure of the tongue to the palate, the paſſage of the voice through the mouth is inſtantly ſtopped. We indeed have no ſeparate character for either of them; a defect which the learned and elaborate Dr. Wilkins ſeems much to regret in regard to the ſound ng, ing or eng; the mute, nk, not having been obſerved by him or any other grammarian. Philologers tell us the Hebrews have a character for ng, ing, exemplified by the ſtroke of a bell, which they contend is the true ſound of their ע, Ain or Oin. The ſure teſt of a ſimple letter, whoſe ſound can be prolonged, the characteriſtic of all the ſemivowels as well as vowels, is, the Ear's perceiving that it is the ſame ſound which was firſt formed that is continued; this is obvious in prolonging the ſounds L . . . l, N . . . n; the beginning, middle and end are the ſame, however long continued; the ſame is alſo obvious in prolonging the found ng . . . ing or eng, and therefore it muſt be a ſimple letter. The letters called mutes, being incapable of prolongation, from which circumſtance they take their name, the ſpecifick characteriſtics are not ſo clearly per-

 ceptible;

* For the word Shiboleth, &c. . . . ſee Judges, ch. xii. v. 6. It ſignifies a ſpike, or blade of corn.

ceptible; of this claſs however, being formed at a ſingle effort by one appulſe of the organ, is nk . . . ink or enk, which has the ſame relation to ng . . . ing or eng, as ef has to ev, or es to ez, and is therefore a ſingle letter: both ng and nk are perhaps peculiar to the Engliſh language.

Uniformity, or abſolute ſameneſs, is ſeverally the characteriſtic of all ſingle ſounds, vowels and conſonants, be their quantity or duration of utterance long or ſhort; that this diſtinguiſhing property appertains to the ſix preceding articulations, any ſpeaker may ſatisfy himſelf by attending to his own utterance of them, if his articulation be perfect, and his ear unprejudiced, capable of diſcriminating, and therefore though we have no diſtinct characters to repreſent them, they ſhould be conſidered as elementary ſounds and ought to make part of our alphabet.

Of all conſonants, ſemivowels or mutes, without exception, it is eſpecially to be obſerved that, as they are formed by appulſe or contact of the organs reſpectively employed, the ſound is never complete or perfectly definite, till the organs are again ſeparated, or return to their uſual quieſcent ſtate.

Upon reviewing our alphabet we ſhall find that there are in our tongue, nine vowels and twenty conſonants; in all twenty and nine elementary ſounds. Now to compare our tongue with the nobleſt language of antiquity, the Greek; and with the moſt generally known of modern times, the French: firſt, with regard to the vowels and next to the conſonants. It is evident from what Dionyſius Halicarnaſſeus has written on the ſubject, that the Greeks had but five vowels; conſequently we exceed them by four, and have almoſt double their number. The French can point out in their tongue the ſame number of vowels that we have; but there is this eſſential difference between us, that the ſhort ſounding vowels are ſo thinly ſcattered through their tongue that they reap little advantage from their number; whereas with us, the ſhort ſounding vowels are ſo far predominant in our tongue, which they ſhould be, for reaſons hereafter to be aſſigned, as to give us every advantage of an agreeable variety, which it is in the power of ſuch a number of vowels to give in our tongue.

With regard to conſonants we have ſix which the Greeks had not, and theſe are:

V, Z, Th, Sh, Zh, Ng.

Some

Some are of opinion that the V was the Æolic Digamma (F); but if it were ſo, it was peculiar to the Æolians, and did not ſpread through the reſt of Greece. Our Z is not the ſame as their *Zeta*, which we are told by Dionyſius was a compound ſound made up of *ds*, *dseta*. Their Θ had but one ſound, the ſame as our th, as in the word thin, but they had not the ſound of our th, as in then. Sh and Zh there are no traces of, and the ſound ng, was not known to them; as thoſe letters are never joined in one ſyllable, N finiſhing the former, and G, or Gamma beginning the next. They did not ſound the word as we are apt to do *Ang-gelos*, but *An-gelos*. The advantage which this enrichment of our alphabet has given our language over the Greek, ſhall be ſhewn in its proper place.

With reſpect to the French we have only two ſimple Conſonant ſounds more than they, and thoſe are th, and th, ſounds which moſt Frenchmen find it difficult or impoſſible to utter, merely from their not being ſhewn the poſition of the organs in forming them, by which method they might be taught to pronounce them diſtinctly in a few minutes.

Having aſcertained the number of elementary ſounds in conſtant uſe in our language, and of courſe the requiſite number of characters to ſtand as their ſymbols, marks, or repreſentatives, it remains to add ſomething concerning the accidents of letters, of which we reckon five, viz.

Figure, Name, Order, Affinity, Pronunciation.

1ſt. Of their figure. The beauty, accuracy, and delicacy of the Roman character, now univerſally adopted in our books, and the ſkill and attention diſplayed in the various mechanical proceſſes conducive to its perfection, renders it unneceſſary to ſay much on that ſubject. For every purpoſe of perfectly diſcriminating them the characters in uſe are ſufficiently diſtinct, if they were but ſufficiently numerous; and, as now eſtabliſhed, to make any very prominent alteration would be neither eligible nor perhaps practicable. The grand objection is, that it would be attended with trouble and expence without any advantage to the preſent race of adepts, and render the ſubſiſting impreſſions of books in a manner uſeleſs. It muſt be alſo owned, that the motley mixture of uncooth and heterogenous characters exhibited in ſome ſpecimens of this kind by Johnſon in the Grammar prefixed to his Dictionary, are not much calculated

culated to anſwer the end, or do away the prejudices generally entertained on the ſcore of Innovation. Yet upon the preſent ſyſtem the buſineſs is not impracticable, and moſt of the purpoſes for which ſuch an improvement is deſirable might be accompliſhed without injury to the beauty of the page, or in the leaſt militating againſt the uſe of the current editions.

The great cauſe of confuſion and complaint in the eſtabliſhed Orthography is, the various offices to which we arbitrarily aſſign the ſame characters. Some have attempted to remedy the evil by the introduction of new characters and a total change in the ſyſtem of ſpelling; but this would be perhaps introducing a greater evil, to which there are inſurmountable objections. It would probably anſwer better to accommodate a little, and try what emendations, without violence, can be made to the character in uſe. The vowels are the leaſt numerous, but ſubject to the moſt capricious and perplexing anomalies; to begin with theſe, ſtill retaining the old letters: the method I would recommend to aſcertain their powers is by dots, as heretofore hinted; each Vowel in point of ſound being appointed to three diſtinct offices, as already ſhewn, the firſt I would leave in its naked ſtate without any addition, as we find it in the alphabet, which would be in itſelf a ſufficient diſtinction, as a; over the ſecond I would put a ſingle dot, as ȧ; over the third two dots, as ä, and ſo of the reſt. See the Scheme of the Vowels, No. iv. p. 86.

Hat . . . hȧte . . . häll
Bet, &c.

and for this we have a precedent without reſorting to either foreign or obſolete alphabets; the vowels with two dots or diæreſis ä, ë, ï, ö, ü, being ſorts already received in our printing-houſes; which could not be charged as innovation, and would conſequently be a ſaving both of trouble and expence.

A reformation in the conſonants might be effected with equal eaſe and advantage; of theſe the eight following are the moſt awkardly circumſtanced:

c, g, ſh, zh, th, th, nk, ng.

The two firſt as repreſentatives each for two different ſounds, and the ſix laſt as double letters for ſingle ſounds, to which, in nomination or power they have not the ſmalleſt relation or reference. C, when it ſtands for S, might be marked with a cerilla

cerilla ç as in çity, çypher, in the manner of the Spaniſh and Portugueſe Grammarians, and remain as at preſent when it ſtands for k, as in carrol, caper; g has a ſort of little cockade mounted at the right, wholly ſuperfluous and without meaning, which never appears in writing; this, when g has its own peculiar ſound might be alſo caſhiered in printed books, as in game, grove, log; but might remain to diſtinguiſh its ſoft and adventitious ſound, as in gentle, giant, cage: eſh in the ſmall type is already ſufficiently diſtinguiſhed, the ſ and h being joined at top ſh, which if called as it ſhould be esh, would be to all intents and purpoſes a ſingle character; but that, as it appears, was wholly unintentional, and has been objected to, for what reaſon I know not, by ſome of our letter-founders; and by caſting ſk, ſl, ſl in the ſame way it is rendered of no uſe, except to heighten the confuſion; th and th, as ſtanding for ſimple ſounds might be connected by carrying the ſtroke of the t into the body of the h, and adding a cerilla to the mute th, eth, to diſtinguiſh it from the ſemivowel th, eth; in like manner the finiſhing ſtroke at the foot of the n, in nk, ink, and in ng, ing, might unite with the k, and the g, which would ſeverally reduce them to ſingle characters agreeable to their ſound; and for the reſt a few grammatical obſervations, which might be maſtered in a couple of hours, would abundantly ſuffice. But under this regulation they ſhould no longer be diſcriminated by the names of the letters of which they are apparently compoſed; but as in this way they conſtitute but one character or letter, repreſentative of one ſound, they ſhould have reſpectively, as before inculcated, but one name expreſſive of their ſeveral powers, and this rule to be invariably obſerved through the whole alphabet, as recommended under the article names, p. 106, for which we have examples in our own uſage; even in the caſe of ſingle characters repreſenting compound ſounds; for inſtance j, jay for dzh, as in James, Dzhames; and x, which has two ſounds though but one name, *eks*, in exerciſe, and in example, pronounced egzample, which might be diſtinguiſhed in like manner by the cerilla when pronounced eks, x, leaving it in its priſtine ſtate x when ſounded egz, giving in ſuch caſes like the reſt the name conformable to the ſound. By the way, it might ſeem extraordinary, could we not produce examples of a ſimilar nature equally extraordinary, that the two letters I, and J, one purely vocal,* and the other

* The reader will meet with ſome curious ſpecimens of this kind, by way of illuſtration, at the concluſion of this article.

ther decidedly a conſonant, ſhould ever be confounded; Iames for James, Iohn for John, &c. in ſome caſes, though not ſo common, j is put for i, particularly in manuſcript. Their figures, which are already ſufficiently diſtinct, one ſhould think might be a direction; an unequivocal direction which leaves no excuſe for ſo palpable a blunder.

Thus, without defacing a ſingle letter, or adding one to our alphabet; without the ſmalleſt retrenchment or alteration in the eſtabliſhed orthography, by a few ſignificant touches perfectly congenial with the modern caſt, and ſo minute in themſelves that they could not hurt the eye of the moſt faſtidious connoiſſeur, we ſhould, with exceptions comparatively few, be freed from the trammels of ambiguous and perplexing combinations, and our alphabet rendered, if not entirely perfect, the beſt adapted to its end of any in Europe: Correct ſpelling, which is now the labour of years, and with difficulty attained by our beſt educated natives, inſtead of a tedious and diſguſting taſk, would become an amuſing employment. Having a character for every ſimple ſound, which would be nearly the caſe, and calling them uniformly by appoſite ſimple names, the complicated drudgery of ſpelling and putting together would be at an end. The mere naming of the letters would ſuggeſt their powers in combination, and reading, ſo far as reſpects the firſt material object, a juſt pronounciation of the words, would be reduced to a very ſimple proceſs. In effect, ſpelling would be but a ſlower ſort of reading, and *vice verſa*, reading but a rapid kind of ſpelling; there would be a reciprocation of advantages, for each would confirm and mutually aſſiſt the other. This would be the greateſt relief and encouragement to children and foreigners, who require every inducement to learning, and thoſe who are in poſſeſſion of the old method would find no difficulty in reſorting to the new; the new, having the pronounciation clearly aſcertained, would in its turn be the beſt preparative, and, in all caſes of doubt, a ſtandard for the old. To ſay nothing of adepts, thoſe who are but tolerably converſant with the Roman Typography find little or no difficulty in reading books printed in the Italic, or even the old Engliſh character, and by an eaſy tranſition the German Text, as uſed in MSS. Secretary, Court-Hand, and Chancery, ſoon become familiar; and in the way of reformation far greater alterations have been made, even in the uſe of the modern Type, than what is here propoſed. Beſides it is not neceſſary that works of every kind ſhould be printed in this way; it need only be extended to elementary

mentary works, and ſuch as are adopted in our ſchools for the inſtruction of learners.

On a ſuppoſition that, by the foregoing or any other means, the deficiencies of our alphabet were properly ſupplied, as to the particular figure or form of the characters, having in the firſt inſtance allowed them to be ſufficiently diſtinct, little more remains to be added. The letters W and Y which have been ſo much the theme of conteſt ever ſince the revival of letters, ſeem the only characters any way remarkable in point of figure. Our w, preciſely the ſame in ſound as the ou of the French, the Italian u or Greek υ, as we pronounce it, is manifeſtly taken from the Greek alphabet; and neither more or leſs than two omicrons οο, or two ſhort o's joined together ꝏ, forming their ω, omega, or *o long*, by one continued ſtroke of the pen, through hurry in writing or mere careleſſneſs, left open at top, which our own daily practice in ſmall or running hand abundantly demonſtrates, and of which alſo the form of the Italic ꝏ in our own printed books affords corroborating evidence. The form of the Engliſh w is indeed of a remoter analogy; but that may without difficulty be accounted for; it was a matter of expediency; for in cutting the punches, and in ſinking the matrices or moulds in which the types are caſt, the engraver would naturally make choice of the eaſieſt form, which is manifeſtly in favour of ſtraight lines in preference to the round, wherever he was left to his option and had a precedent to keep him in countenance;—that he had not long to ſeek for. He might have had the old Engliſh ꝏ under his eye, the Saxon Ƿ, * or the example of Greek uſage ſtill more to the purpoſe. Alexander Drummond, Eſq. his Majeſty's Conſul at Aleppo, in the very intereſting account of his travels, folio, London, printed by Wm. Strahan, 1754, has given ſeveral fac-ſimilies of the Greek alphabet

* This form (Ƿ) of the Saxon double u, is taken from the Saxon alphabet as given by Johnſon, who muſt have copied it from Bailey, Phillips, or ſome other early lexicographer, and is, perhaps, but a modification of the old Engliſh ꝏ; for it does not appear ſo formed in the alphabet given by Mrs. Elizabeth Elſtob, the De Scudery of England, who publiſhed a Saxon Grammar under the patronage of the Queen, nor in Somner's Anglo-Saxon Vocabulary, Hickes's Inſtitutes, or his Theſaurus, the Teſtament of Alfred, &c. with any of which it is probable Johnſon was not acquainted. The moſt accurate Saxon alphabet handed down to us by thoſe authors ſeems but a mongrel compoſition of the Roman, and the remains of the primitive Saxon, grown obſolete even in their times, and no where to be met with entire.

alphabet carefully traced from the antique. The four following forms of the Omega, ſo perfectly correſponding with what is here advanced, are remarkable and deciſive:

ꝏ, ɯ, ѡ, W,

This alſo, if unqueſtionably the *Cadmi* knew their own letters, is a powerful proof, connected with the reſt, that w is not a conſonant but a vowel.

We have the ſame authority for the origin and form of our y in the Greek Upſelon, four different ſpecimens of which are likewiſe thus exhibited by Mr. Drummond:

ϒ, *y*, Y, ч,

pronounced in that language u, ëö; but in naturalizing the figure we have perverted its uſe, and, in giving it the ſound of i, applied it in a way but ill ſupported by the original.

Without entering into any farther diſcuſſions of this nature, I ſhall conclude this article with an attempt to ſhew, as a point of curioſity, how this particular letter, *y*, which ſeldom or never appears at the end of words in the ancient orthography, obtained ſo general a preference among the moderns; a peculiarity which could not be admitted on the plea of derivation, and has hitherto been left unaccounted for by our grammarians.

The words now ending with *y*, were anciently ſpelled with an *i*, as *cri*, *fli*, *ladi*; and as cuſtomary with Scriveners in thoſe days, the laſt letter was commonly doubled, or in the oſtentation of penmanſhip run into a little flouriſh or curl, which bearing ſome reſemblance to the vowel *e*, in proceſs of time, through ignorance or careleſſneſs, was miſtaken for the letter *e* itſelf; hence *crie*, *flie*, *ladie*, as alſo *longe*, *ſitte*, *winde*, *wonne*, &c. and *e*, in the firſt concoction a ſuperfluous and unmeaning tack, became a favourite termination at the deſk and at the preſs, and an appendage to half the words in the language. But ſtill it remains to account for the ſubſtitution of *y*. In order to this we muſt look into ancient orthography, of which Johnſon in his grammar, already referred to, has given various ſpecimens; the following, according to Sir Thomas Smith's ſcheme, as improved by Dr. Gill, will ſuffice for the preſent.*

The

* Sir Thomas Smith, who flouriſhed early in the 16th Century, was Secretary of State under Edward VI. and Queen Elizabeth; admitted of the Privy Council; three times Ambaſſador to France, and eſteemed the ableſt ſcholar and philoſopher of his time: He was author of ſeveral valuable

Vnðankful wreꝺ, ſaid hj, iz ðis ðe mjd,
Wiꝺ wiꝺ her ſoverain merſi ðou duſt qujt?
Dj ljf ꝼj ſaveꝺ bj her graſius djd;
But ðou duſt ween wiꝺ vilanus diſpjt.
Tu blot her honor, and her heavnlj liht. &c.

The lines are Spencer's, in modern orthography thus:

Unthankful wretch, ſaid he, is this the meed,
With which her ſovereign mercy thou doſt quite?
Thy life ſhe ſaved by her gracious deed;
But thou doſt ween with villanous deſpight,
To blot her honour, and her heav'nly light, &c.

By compariſon of theſe two different modes of writing, it deciſively appears that j, jay, long i, or i conſonant, as ſome ſtill call it, had in old times, however different from the preſent acceptation, the power of *e* or *ee*; and like the long *ſ* and ſhort or ſmall *s* in modern uſe, *j* and *e* were but different marks for the ſame ſound, applied at the diſcretion or whim of the writer; of courſe the words *crie*, *flie*, *ladie*, &c. which was the adopted ſpelling as before ſhewn, would be written with *ij*, *crij*, *flij*, *ladij*, the long *e*, or *j*, being preferred by Scriveners as a better finiſhing letter, and more calculated to ſhew command of hand,---a very ſilly affectation judiciouſly exploded by the moderns. This the printers in vogue, accuſtomed to their old Saxon type, miſtaking for ẏ, the only letter in the alphabet of that tongue diſtinguiſhed with a dot or tittle over it, adopting the Roman character, put a real y in its place, as cry, fly, lady, &c. hence the general reception of y at the end of words, Q. E. D. But no temptation to flouriſh occurring when the letter s was to follow, (the ſhort *e* being more commodious for joining) the plural of nouns, and the third perſon of the preſent tenſe indicative of verbs remained in *ſtatu quo* without alteration, as *cries*, *flies*, *ladies*, &c. and this accounts for the ſeeming irregularity in that reſpect:—I ſay ſeeming irregularity; for *y* or ẏ being but a ſort of contraction for *ij* or *ie*, *crys*, *crẏs*, *crijs*, and *cries*, are virtually the ſame, and the caſual s, by grammatical inflection, regularly applied; conſequently *cries*, *flies*, *ladies* and all of that claſs are ſtrictly analogical, and by no means to be

 conſidered

luable works, and, like Swift, a genius of more modern eminence, was anxiouſly ſolicitous for the improvement and perfection of his native language. He left an ingenious tract concerning the correct writing of the Engliſh Tongue, and the true ſounding of the letters, from which the celebrated Dr. Gill, Maſter of St. Paul's, derived his theory.

conſidered as anomalies in our tongue: *y* is alſo retained in the middle of ſome words upon etymological principles---chiefly in derivatives from the Greek.

Notwithſtanding all that has been ſaid, and the buſtle made by grammarians about theſe two equivocal letters, w and y, Dr. Holder and Dr. Wilkins, two able critics who made alphabetic writing their peculiar ſtudy, conſider them as wholly uſeleſs characters, and as well as C, H, J, Q, and X, are for rejecting them altogether: that would be to create a new language, at leaſt as to books; a piece of literary Quixotiſm fit only for the enterprizing genius of a Pſalmanazar. But taking them as they at preſent ſtand, a conſtituent part of the written language, from which it would now be in a manner impracticable to diſcard them, it is proper to aſcertain their true character, as marks of certain elementary ſounds, and the purpoſes to which they are ſubſervient in the graphic art, which ſhall be fully ſhewn when I come to ſpeak of diphthongs.

2d. Their Names. Letters being the moſt ſimple elements of ſpeech, ought therefore to be diſtinguiſhed by the moſt ſimple names, and ſuch only as indicate their ſeveral powers; in which reſpect the Roman alphabet, uſed in theſe weſtern parts of the world, has pre-eminently the advantage. For what could be more foreign or abſurd than to expreſs the ſimple elements by words of ſeveral ſyllables, from which no idea of their powers can be collected, as in the Greek, Hebrew, and all other alphabets hitherto known among us, the Roman only excepted. The aboriginal Iriſh ſeverally diſtinguiſhed their letters by the names of particular trees and herbs, for which it muſt be preſumed they had a ſingular predilection; from the inconveniences of which, by the adoption of the Roman uſage, we are in a great meaſure exonerated; yet we are not wholly relieved from inaccuracies in this reſpect, which, trifling as they may appear, have occaſioned much difficulty and perplexity. The difference prevailing among the Engliſh, Scotch, and Iriſh, as to the name of the firſt letter of the alphabet, runs through their whole ſpeech, and ſtamps a national characteriſtic upon their vernacular idiom, already noticed and too well known to need farther animadverſion here.

This has ſometimes been the cauſe of whimſical miſtakes on the Hibernian ſide of the water, among your fine ſpeakers, who hypercritically affect the Engliſh manner: for occaſion, they

they ſay okeeſion; for packet, peckit; and for days, dees. A gentleman remarkable for choice ale, of which he had various ſorts at his ſide-board, preſſed a lady at table to try ſome of them; the lady declined it, ſaying, "I have no okeeſion for eny at preſent, end never teeſte eels of eny kind." A plain ſpoken Engliſh lady preſent, not having heard what went before, catching up the laſt words, ſaid, "I join you there, Ma'am, eels are my averſion, they look ſo like ſnakes:" To which the lady replied, "I proteſt, Meme, I don't underſtend you, its my feet to be miſteeken; I reely keen't ſee where's the enellegy betwixt eel and ſneekes." This was being too Anglified; ſomething, perhaps, like what the Athenian Herb-woman meant, when, in anſwer to Theophraſtus's queſtion, for he plumed himſelf on his ſpeaking, "how ſhe knew him to be a ſtranger?" ſhe told him "he was too Attical." But this is not a very common fault; the Iriſh are in general ſtrictly grammatical, and among the beſt educated natives in both countries, the mode of pronunciation is nearly the ſame.—As a farther proof of the importance of diſtinguiſhing letters, as well as other things, by diſtinct and adequate names, we may adduce the ſemi-vowel *v*, *ev* or *vee*. This letter and its neighbour, the vowel *u*, were formerly indiſcriminately uſed under one and the ſame name, common to both *u*, ëö, or ĕŏ, as in the more modern alphabet, now excluſively aſſigned to the vowel; thus vinegar would be articulated, as indeed it often appeared on paper, uinegar, or winegar; veal, ueal, pronounced weal. This ſimple circumſtance in ages long paſt, gave birth to a vicious mode of pronunciation, which infects the ſpeech of at leaſt two-thirds of the native inhabitants of the metropolis of England, where it moſtly prevails, to this day: thus for 'vinegar and veal make very good victuals, I vow;' a a cockney, ſubſtituting the ſound of *u*, which he had been taught to call *v*, by an aſſociation of ideas no way unnatural, ſays, 'winegar and weal make wery good wictuals I wow;' a defect which moſt of the Shires, and the Iriſh in general, who univerſally call it vee, cannot be charged with. The letter *f*, which is formed by the ſame organs as the ſemi-vowel *v*, *vee*, the cockneys never miſpronounce; becauſe they were inſtructed from the beginning to call it by the true name, ef, expreſſive of its power, and continue the ſame in their ſyllabication, which conſequently maintains its power in the courſe of delivery throughout.

When

When they had occaſion to ſpeak of u and v, in contradiſtinction merely as letters in their ſeparate ſtate, *v* was called *u* ſharp, alluding to its figure, or more commonly u conſonant; but it was a diſtinction purely nominal without reference to its due application or power, in the ſame way that j was called long i, or i conſonant; for in both inſtances the characters were indifferently uſed, one for the other, as we have already ſeen.* The ſignificant appellatives jod, or more properly jay or edge, and vee or ev, are comparatively of modern adoption.

There is a manifeſt abſurdity in the names by which we diſtinguiſh ſeveral of the letters reputed conſonants, viz. H, W, Y, Z. The firſt of theſe (at leaſt the figure) borrowed from the Greeks, though with them it held a quite different rank and power, is with us a mere ſimple auxiliary aſpiration; yet the name we give it contains an uncouth combination of five characters, not one of them in the remoteſt degree ſignificant of its uſe or application [aitch], by which means it perhaps attained its place in the alphabet as a letter itſelf. W, which we retain from the Saxon, though a ſimple ſound and evidently vocal, we call occaſionally a conſonant, and denote it by a name of three ſyllables, and no leſs than ſeven letters, not one of them expreſſive of its power [double u], though as a double vowel one might conclude it not a conſonant: it ſhould be called ö as we ſound oo in tool, a name expreſſive of its power.

The ambiguity and confuſion occaſioned by calling the ſemivowel, *v*, [*vee* or *ev*,] by the ſame name as we call the vowel *u*, or at times ſomewhat more definitely *u* conſonant, ſuperinduced a complication of errors in reſpect of w alſo: for under the miſtaken notion as already ſhewn, that w was merely the v or u conſonant doubled, vv or *vv*, it was called by a name in alluſion to its figure, double *u*; a miſtake to which their contiguity in the alphabetic ſeries very poſſibly contributed; and what is ſtill more whimſical, they were not unfrequently promiſcuouſly applied.

* The following relick of ancient prejudice is a recent and ſtriking inſtance of the fantaſtic mode of typography alluded to.

HERMES; OR, A PHILOSOPHICAL INQVIRY CONCERNING VNIVERSAL GRAMMAR, BY IAMES HARRIS, ESQ. LONDON PRINTED BY IOHN NOVRSE AND PAVL VAILLANT. MDCCLII.

A more copious ſpecimen from different authors is given in a ſubſequent page.

plied. The common way of writing up and upon was, vp and vpon; for laurel, lawrel; for unſavoury ſauce, vnſauorie ſawce; for love, lou; and at this hour (anciently howre) for *above*, we have *abou;* as all the milk-maids in London can teſtify unto *jov* [or *eou*, for you,] ſo ſpelled in an old miſcellany now in my poſſeſſion; and in another, allauie, for all away, more than once. Hence probably aroſe the idle conceit that *w* was of an amphibious nature, ſometimes a vowel and ſometimes a conſonant; a conſonant, like *v*, at the beginning of a word, but retaining, like u, its vocal power in its uſurped ſtation at the end; a ſoleciſm, which grammarians, not venturing to think for themſelves, or tinctured perhaps with the popular prejudice, have ſince endeavoured moſt ſtrenuouſly to ſupport. Hence, alſo, w obtained a general preference at the end of words; for, as we have ſeen, it was a practice with our Scribes of ancient date, when grammatical learning was in its infancy, if they wanted to give force to a final ſyllable, or with more preciſion to aſcertain the ſound of a preceding letter, however inartificially, to double the letter ſubſequent, excell, penn, redd, tell, trick, *c* and *k* being in the laſt inſtance the ſame; In like manner, finding *u* and *v*, both in writing and ſpeaking, conſtantly confounded, and that u at the end of words, as in other caſes, might be miſtaken for *v*: thus according to the old orthography, allou would be pronounced allov; borrou, borrov; which was not only of more difficult utterance, but perhaps became obſolete, and a mark of vulgarity, of which even in this age of refinement examples might be produced; to put the matter out of doubt, thoſe early reformers had recourſe to the uſual expedient—that of doubling the letter; in this inſtance *u*, [*vv*] for which both in name and acceptation *w* was a convenient ſubſtitute ready to their hand: Our calling of it double *u*, is mere prejudice of education, of all prejudices the moſt inveterate, imbibed, no doubt, from our quondam ſchool dames, who reigned with abſolute controul, the ſole conductors of infant ſeminaries; and had the honour of inſtilling into our brighteſt luminaries, even Shakeſpear, Milton, Newton and Dr. Johnſon himſelf, the elements of literature. The form of the letter was particular and ſtriking; but as it can hardly be divined thoſe venerable gentlewomen were deeply read in the philoſophy of ſounds, or troubled themſelves much about the precepts of Quinctilian, they conſulted mother wit, and chriſtened it from its

its appearance on the Sampler, or peradventure the ſignature enchaſed with a ſkewer on the rim of an Apple-pye: ſuch are the fruits of irregular inſtitution, and thus are we bewildered by incompetent inſtructors!

In like manner, y we call by a name containing three vowels rapidly pronounced, or a tripthong ŏăĕ, or ŏäë, though in our grammars and ſpelling books it is called wy; in either way, without reference to its true ſound or peculiar deſignation in the ſtructure of ſyllables and words, which has occaſioned ſuch a ſtrange jumble of opinions, that this, as well as the letter w, may be called the opprobrium of grammarians; for to this day it is not deciſively agreed whether they are vowels or conſonants. Z, commonly called zed or izzard [*s* hard], is almoſt as unaccountably circumſtanced, and its real nature and property little better determined or underſtood. It ſhould be called ez.

The naming of ſome of the conſonants with the vowel prefixed, and others by ſubjoining the vowel, I take alſo to be an impropriety. It is true the conſonants are not all of the ſame quality, ſome being ſonorous and others occluſe, which naturally divides them into different claſſes, which it is alledged that method of naming them is intended to point out, though it has neither been ſtrictly adhered to, nor is it all adequate to the end; for it is founded on a miſtake, by which, as ſhall be preſently ſhewn, ſome of the ſonorous conſonants have been deemed mute, and thoſe really occluſe have been erroneouſly eſteemed ſonorous, as in the caſe of F, V, S, Z, &c. thus the diſtinction is rendered futile, and of no moment or uſe in practice, to which indiſputably it ſhould have reference. In naming the conſonants therefore of every deſcription, I have uniformly placed the vowel foremoſt, not only to avoid the confuſion attending the common method of ſometimes putting it before, and ſometimes after, but becauſe we are thereby the better enabled to aſcertain the relative poſition of the organs, and by that means to diſcover and determine the characteriſtic difference and properties of letters; for by giving the vowels the lead we may continue the organs in the ſame poſition at pleaſure, and ſo have time to conſider their uſe and application in the ſound of any of the letters, as *eb*, *ep*, *ev*, which do not ſo clearly appear when the vowel ſucceeds, as *be*, *pe*, *ve*; in which caſe the organs are inſtantly diſſevered; the conſonant part vaniſhes, and the vowel only is heard. This, to ſuperficial obſervers,

ſervers, may ſeem of little or no conſequence; but I can ſay from experience, that if more generally adopted it would be found one of the beſt means of preventing ſtuttering, and of curing many impediments of ſpeech which have been hitherto thought irremediable.

The point now to be conſidered is,

3d. The Order in which the letters of the alphabet ought to be diſpoſed. This is a matter which, for the eaſe and advantage of the learner, merits particular attention, though hitherto, like the reſt, it has been left wholly to chance.

The vowel A, with ſingular propriety, takes its ſtation at the head of every alphabet; we bring it with us into the world; it is the firſt ſound we utter, it announces our admiſſion into ſociety, and with an emphaſis univerſally underſtood, it at once makes its way to the heart, and awakens the tendereſt emotions of humanity. It is the offspring of neceſſity, which in the firſt inſtance prefers our claim to pity and protection, and, as a memorial of our original ſtate of weakneſs, mingles with the kindred affections through life. In the order of arrangement the vowels indiſputably ſhould be reckoned by themſelves, as being of a diſtinct ſpecies, and ought to have precedence from their priority in nature, neceſſity and conſequence, alſo as being of the moſt immediate and eaſieſt acquiſition. They are formed ſimply by the opening of the mouth, and in regulating their order it ſeems moſt proper to rank them according to their different degrees of apertion, beginning with the wideſt, and ſo proceeding by a regular ſcale of approximation to the leaſt.

No. XV.

ȧ, ȧ, ȧ, ė, ȯ, ȯ, ė, ȉ, ů,
or
ä, a, ȧ, ë, o, ö, e, ı, u.

The three laſt being abſolutely ſhort and never terminating a ſyllable without a conſonant actually or virtually ſucceeding, give place to all others, as being of inferior value and leſs obvious to perception.

After

After the vowels the conſonants take place, and of theſe the ſonorous ſhould precede, as approaching neareſt to the vowels, beginning with the labials and ſo proceeding through the dentals to the palatals; the latter requiring ſome degree of previous inſtruction and exerciſe, their ſeat of articulation not being altogether ſo perceptible as in the former claſſes, which conſequently renders them more difficult of acquiſition. The claſs called Naſals, becauſe pronounced partly through the noſe, I place the laſt in ſucceſſion, being more complicated in their nature and requiring more care in the teacher as well as attention in the learner, to prevent a very great and not uncommon defect in utterance known by the diſgraceful epithet of ſnuffling. According to the mode of arrangement here recommended, the conſonants will ſtand in the order following:

No. XVI.

b, p, v, f, d, t, th, t̤h, z, ſ, zh, ſh, g, k, l, r,
eb, ep, ev, ef, ed, et, eth, eth, ez, es, ezh, esh, eg, ek, el, er,
m, n, ng, nk.
em, en, eng, enk.

Children taught in this way will neceſſarily acquire a diſtinct articulation, which is the foundation of good ſpeech, and which if it be not laid in the firſt ſimple elements with the utmoſt care and exactneſs, Quinctilian, one of the beſt judges of Antiquity, does not ſcruple to pronounce, that whatever ſuperſtructure you may attempt to raiſe on it muſt fall.

Having ſaid all that appears at preſent neceſſary as to the figure, names, and order, or alphabetic arrangement of letters, the next thing that offers itſelf for our conſideration is,

4th, Their affinity. This is a matter that need not be very particularly dwelt upon: That the vowels as well as the conſonants, have reſpectively their relations and generally run in pairs, muſt already have been perceived from what has been incidentally premiſed; in that partly conſiſts their affinity, which will more forcibly appear under the following head, which requires minuter inveſtigation.

5th. Their pronunciation. To this point all the former are but preparatives, and to its perfection ultimately tend. Pronunciation

nunciation is the vivifying principle; it adds energy and beauty to thought, and, if I may be allowed the expreſſion, is the muſic of ſpeech; and as all the charms of melody and harmony depend on the preciſion and facility with which, by inſtruction, practice, obſervation and natural aptitude we are enabled to execute the notes of the Gamut or muſical alphabet, ſo all the delicacies, graces, and beauties of ſpeech depend upon the facility and preciſion, with which by the ſame means we are enabled to expreſs the elementary ſounds of which language is compoſed.

Having for this purpoſe previouſly ſettled the number of our ſimple ſounds, and removed the various obſtacles in our way, to proceed on ſure grounds, I ſhall now enquire into their nature, and ſhew in what reſpects they differ. They differ from each other in two reſpects; 1ſt, in Sound; 2dly, in Time. The former I ſhall call the quality, the latter the quantity of the letters; and firſt of the quality, beginning with the vowels as before, and thence proceeding to the conſonants.

That in the article of quality the vowels differ from each other, in other reſpects beſide the mere diverſity of ſound, will at once be evident upon comparing the effects which their ſounds produce upon the organs of hearing, ſome of them making a more forcible impreſſion, filling or pleaſing the ear more than others; hence the difference in point of quality is to be conſidered with reſpect to ſtrength or weakneſs, fulneſs or exility, ſweetneſs or harſhneſs.

As theſe ſeveral properties depend chiefly upon the ſeat of their formation, the vowels have in all languages been divided by grammarians into three claſſes, according to the different ſeat of their formation, the throat, the palate, and the lips, whence they have received the names of guttural, palatal, and labial. This diſtinction has been preſerved by the Engliſh grammarians alſo, though not with equal propriety, as perhaps, ſtrictly ſpeaking, we cannot be ſaid to have any guttural vowels. The ſeat of the formation of thoſe vowels which are called guttural, is very different in different nations and languages; in ſome the firſt ſeat of articulation where theſe vowels are formed, lies in the throat itſelf, underneath the ſmall paſſage through which all ſound is emitted; the voice after having been articulated in this low ſeat does not find an eaſy paſſage through the mouth, but is drawn up to the roof, from which part of it only iſſues, and part is reverberated into the throat, which has given riſe

to the common expreſſion of ſpeaking in the throat; the diſagreeable effect of which is ſenſibly perceived by every ear not accuſtomed to ſuch ſounds, in which the Iriſh, the German, the Northern tongues, and thoſe of moſt barbarous nations abound. It is in uttering theſe guttural ſounds that one of the moſt ſtriking faults of the Scotch pronunciation of many Engliſh words is perceived, as in *daughter*, for dawter; nor can an Engliſhman advanced in life be taught to pronounce ſounds of this kind: for inſtance, the word *lough* (the name for a lake in Ireland,) is ſounded by them *lock*; for in the pronunciation of their own tongue they never form any ſounds in that low guttural ſeat, in which the voice has obſtacles to encounter with, but have pitched upon that part of the inſide of the mouth, which is neareſt to the ſmall paſſage of the throat through which the voice iſſues, for the firſt ſeat of articulation; and the ſounds formed in this ſeat find a ready and clear paſſage through the lips, and come out full and diſtinct, without being broken andrendered confuſed by any reverberation, as in the other ſeat. The ſounds formed in this ſeat are ſtrongeſt and fulleſt; ſtrongeſt, becauſe the voice ſtrikes with greater force againſt that part which is contiguous to the ſmall aperture whence it iſſues, than it does againſt any at a greater diſtance;—and fulleſt, becauſe they are formed with the largeſt aperture of the jaws and lips, ſo that there is a larger concavity for the ſound to ſpread itſelf within the mouth, and a larger aperture for its emiſſion. Though theſe vowels are not formed in the throat, but rather on the extremity of the palate which joins to the orifice of the throat, yet for the ſake of diſtinguiſhing them from ſuch as are formed in that part of the palate that is more advanced towards the teeth, they may ſtill retain the denomination of guttural.—The next ſeat of articulation is that which I have juſt mentioned, the ſpace which lies between the extremes of the palate; in forming vowels in this ſeat, the jaws approach more nearly to each other than in the former, even until they come almoſt into contact. The third ſeat of articulation is the lips, by the different contraction of which and conſequential degrees of aperture different vowels are produced. Now to reduce the vowels to theſe three claſſes; but firſt I muſt obſerve that it is not neceſſary to the preſent deſign to take notice of the ſhort vowels in this reſpect, as the pronunciation of them is too rapid to occaſion any great attention to their quality, and therefore it is their quantity, of which the ear chiefly takes notice;

notice; it is only in thoſe of longer duration that there is time to form compariſons of their ſeveral powers in point of ſound. On which account, to avoid multiplying unneceſſary diſtinctions, I ſhall reduce the long vowels only to their claſſes, in the following manner:

Guttural.	Palatal.	Labial.
ȧ̊ fȧ̊ll.	ẽ̊ thẽ̊re.	ȯ̊ mȯ̊te.
ȧ̆ fȧ̆r.	ẽ̆ hẽ̆re.	ȯ̆ mȯ̆ve.

In ſounding the vowels according to the above order, the ſeat of articulation is continually advancing from that part of the palate which is contiguous to the aperture of the throat, quite to the lips. The ſound ȧ, is formed in the ſeat neareſt to the throat, and with the wideſt aperture of the jaws and lips; near to that, but a little advanced and with ſomewhat leſs aperture of the mouth, is long ā formed; more advanced towards the middle of the palate, and with the like degrees of diſtance and aperture, are the two palatal vowels ẽ and ẽ formed, the diſtance ſtill encreaſing, and the aperture leſſening until the jaws almoſt arrive at the point of contact; ẽ being the laſt ſound formed within the teeth, the ſeat of articulation is advanced to the lips, where the ſame degrees of diſtance and aperture are obſerved as in the two other ſpecies of vowels; ȯ, being formed by the inſide of the lips with a wider orifice, ȯ, by the middle of the lips and with a ſmaller aperture. By this ſcale, upon the principles before laid down, we may adjuſt the different degrees of power in the ſeveral vowels, with reſpect to fulneſs and ſtrength; for it will follow, that ȧ being made in the firſt ſeat of articulation neareſt to the paſſage of the voice from the throat, and with the largeſt aperture of the mouth, is a fuller and ſtronger ſound than ȧ long, and for the ſame reaſon, ȧ̆, than ȧ̊, and ȧ̊ than ẽ.

The great difference in the power of the vowels that are formed in the concavity of the mouth, or within the teeth, according to the ſeat of their formation, will be manifeſted in the moſt ſtriking manner to the ear; not by ſounding them in a regular gradation, but by taking the two extremes and ſounding them after each other, as ȧ̊, ẽ, ẽ̆, ȧ. Who does not immediately perceive the fulneſs and ſtrength of one vowel, and the exility and weakneſs of the other?

But in eſtimating the powers of the labial vowels comparatively with the reſt and each other, we muſt proceed by a new ratio,

ratio, as the different apertures of the lips as well as the jaws are here to be taken into conſideration; whereas the lips had no motion or poſition of their own in the reſt, which depended entirely on thoſe of the jaws.

It is a principle previouſly eſtabliſhed, that the ſtrength of the vowels is in proportion to the contiguity of their ſeat to the paſſage through which the voice iſſues from the throat; but it is not ſo with reſpect to fulneſs: the poſition holds only with regard to vowels formed within the teeth; we muſt proceed by a new ratio in regard to the labials, both as to fulneſs and ſtrength. For, though it has been juſtly laid down as a rule, that the different degrees of fulneſs in the vowels, were proportioned to the different apertures of the jaws; and, at firſt view it may be imagined, that the labials being formed wholly by the lips, muſt be inferior in fulneſs to any that are formed within the teeth, whoſe ſound is aided by the concavity of the mouth; yet upon examination, it will appear, that the different apertures of the jaws, combining with the lips in forming theſe vowels, have a very ſenſible effect, and give them additional power. In the utterance of ȯ, (ȯ) the jaws are in fact opened to the ſame extent as in that of ä, (å) and the voice, thus accumulated within the greateſt concavity of the mouth, forces its way to the ſeat of articulation, the lips, forming themſelves into ſomewhat of the ſhape of a ſpeaking trumpet, where the ſound, collected as it were into a focus, immediately burſts forth; conſequently ȯ, (ȯ) like ä (å) to which it is akin, is ſuperior in fulneſs to any of the other vowels formed by a leſs aperture of the jaws. This proceſs of the voice being attended with ſome degree of conſtraint, and therefore requiring more of exertion, the vowel ȯ, (ȯ) is univerſally uſed as an interjection expreſſive of particular emotion, wonder, ſorrow, or pain, to which it ſeems by nature peculiarly adapted: ö (ȯ) in like manner, originating in the ſame aperture as uſed in forming ā long, though inferior in fulneſs to ȯ, (ȯ) as iſſuing through a more contracted orifice of the lips, is ſuperior in that reſpect to any of the palatals, where the ſound is in the firſt ſtage repreſſed by a cloſer approximation of the conſtituent organs.

Now to conſider the conſonants in the ſame way; the firſt great diſtinction between conſonants, is, that ſome of them have a ſound of their own, which may be perceived either before articulation when they precede a vowel, or may be continued after articulation, when they follow one in a ſyllable.

This

This gives riſe to the firſt general diviſion of conſonants into mutes and ſemi-vowels, a diſtinction well known to the ancients, but ſcarcely adverted to by modern grammarians; a mute is a conſonant that has no ſound of its own; a ſemivowel, one that has: as every vowel muſt neceſſarily have a ſound belonging to it, ſuch of the conſonants as reſemble them in that reſpect by a ſound of their own, are, on that account, called ſemivowels.

The mutes have no ſound but what is communicated to them by the vowels or ſemivowels, and they are formed entirely by different poſitions of the organs modifying the ſounds of the vowels or ſemivowels in different ways; on a general diviſion, upon this principle our conſonants may be claſſed in the following manner:

Mutes, 11.	*Semivowels*, 9.
B. D. F. G. K.	L. M. N.
P. S. T.	R. V. Z.
Sh. Th[ṯh] Nk.	Zh. Th. Ng.

Theſe conſonants, both mutes and ſemivowels, differ from each other in another reſpect, which is, that in the formation of ſome of them, a perceptible effort of the breath is neceſſary, known by the name of aſpiration, in others not; this gives riſe to a ſecond diviſion, into ſimple and aſpirated mutes and ſemivowels.

Simple Mutes, 7.	*Simple Semivowels*, 5.
B. D. G.	L. M. N.
K. P. T. Nk.	R. Ng.

Aſpirated Mutes, 4.	*Aſpirated Semivowels*, 4.
F. S.	V. Z.
Sh. Th[ṯh]	Zh. Th.

The ſimple ſemivowels L. M. N. R. were called by the ancients liquids; but as they had none of the aſpirated kind in their tongue, they are at preſent without a name, I ſhall therefore call them aſpirated ſemivowels.

The

The mutes may again be divided into pure and impure; the pure mutes, are ſuch as have no ſound at all of their own; the impure, ſuch as have a little ſound after a vowel, though not before one, but which cannot be long continued.

Pure Mutes.	*Impure Mutes.*
K. P. T.	B. D. G.

The ſound of ek, ep, et, cannot be continued, thoſe of eb, ed, eg, may, but for a very ſhort ſpace; the liquids had their name from uniting eaſily with the mutes, and flowing with them as it were, in the ſame ſyllable, while ſuch an union was impoſſible to many of the mutes, and the pronunciation of ſuch as would admit of it, was in many caſes very difficult.

Thus bla, cla, bra, cra, are eaſy ſounds, while it is impoſſible any ſound ſhould be produced from a junction of bk, db, gp; and in ſuch mutes as have been united in our tongue as pt, kt, &c. the pronunication is difficult before a vowel, though not after; on which account they never begin ſyllables in our tongue, though they are often heard in the end, as in apt, act, &c.

We come now to examine how the conſonants differ from each other, with reſpect to quality or nature of their ſounds; and here we ſhall find, that the difference is exactly the ſame as in the vowels, in point of ſtrength or weakneſs, fulneſs or exility, ſweetneſs or harſhneſs. As theſe qualities alſo depend chiefly on the ſeat of their formation, let us claſs the conſonants accordingly.

The vowels were divided into guttural, palatal and labial; but in the diviſion of conſonants, the diſtinction of guttural ſhould be omitted, as we have none in Engliſh formed in the lower ſeat of the palate near the throat like the vowels, and in its room ſhould be ſubſtituted that of dental.

For though the teeth are no way concerned in the formation of vowels, yet they are neceſſary to produce the ſounds of ſome of the conſonants, which are therefore divided into palatal, dental and labial.

	Mutes.	*Semivowels.*
Palatal,	G. K. T. Nk.	L, N, R, Ng.
Dental,	D, S, Sh, Th[th]	Zh. Z, Th.
Labial,	B, F, P.	M, V.

The

The palatals are ſuch as are formed before the voice reaches the teeth; the dentals, ſuch as are produced by the tongue touching the teeth, or the voice and breath ſtriking againſt them, and the labials are formed either entirely by the lips, as B, P, M, or by the application of the lower lip to the upper teeth, as F, V.

To point out the different uſes of theſe diſtinctions, would require private inſtruction and practice; but the quality or different powers of ſound in the conſonants may be ſufficiently ſhewn, to anſwer the purpoſe of a general view, in a ſhorter way, by having recourſe to the former diviſion of them into mutes, ſemivowels, &c. while in the latter one of palatal, dental and labial, I have only opened a way for ſuch as are deſirous of it, to carry their ſpeculations farther on this head.* It muſt be evident, from their very nature, that the ſemivowels, having ſounds belonging to them, which may be continued *ad libitum*, are preferable in all properties of ſound to the mutes; that the ſimple mutes modifying the ſounds of the vowels and ſemivowels, have more of ſweetneſs and fulneſs to the ear, than thoſe of the aſpirated kind; as the latter, having the force of the breath ſuperadded, have more of ſtrength. In the ſame way the ſimple ſemivowels alſo have more of ſweetneſs and fulneſs, as they conſiſt of pure ſounds; while the aſpirated, for the reaſon above mentioned, are more forcible.

Of the ſimple mutes, the impure, which have ſome little ſound of their own, are preferable to the pure which have none.

Of the liquids, L, N, and Ng, have the ſweeteſt and fulleſt ſounds; M and R, the moſt forcible.

The ſound of L, flowing in an equable manner, through the mouth only, is the moſt pleaſing of all; next to that, is Ng, whoſe ſound paſſes partly through the mouth and partly through the noſe; but neither with the ſtrength or liquidity of the other; the ſound of M, being formed by a cloſe preſſure of the lips, which prevents any ſound iſſuing through the mouth, and of courſe, forces it entirely through the noſe, is leſs ſweet, though

* Thoſe who wiſh to ſee a more particular analyſis of the manner of applying the organs in the formation of the ſeveral conſonants, may conſult Dr. Holder's Elements of Speech, a ſmall octavo, London printed for John Martyn, Printer to the Royal Society, 1699; or that ſtill more curious and elaborate work of Dr. Wilkins's, entitled an Eſſay towards a Real Character, which iſſued from the Society's Preſs, the year before.

though more forcible than any of the former; and R, being formed by a ſtrong tremulous motion of the end of the tongue, has more of force and leſs of ſweetneſs, than any of the liquids.

The comparative value of the conſonants to each other, may therefore be eſtimated by the following ſcale:

Simple Mutes,
Impure.
B, D, G, preferable to the *Pure*
K, P, T, Nk, in fulneſs and ſweetneſs of Sound; both inferior in ſtrength to the *Aſpirated Mutes.*
F, S, Sh, Th[th]

Simple Semivowels.
L, N, Ng, ſuperior in ſweetneſs, but inferior in ſtrength to M, R.
Aſpirated Semivowels.
V, Z, Zh, Th, inferior in ſweetneſs, but ſuperior in ſtrength to the three firſt; ſuperior in ſweetneſs, not equal in ſtrength to the two laſt.

It is to be obſerved, that the aſpirated mutes F and S, are formed exactly by the ſame poſition of the organs as the aſpirated ſemivowels V and Z, the only difference is, that the mutes are formed by the breath only; F, by blowing; S, by hiſſing; while the ſemivowels have the ſound of the voice ſuperadded and blended with that of the breath, as V, Z. For proof of this, after ſounding the ſemivowels with the aid of the voice, let the voice ſtop, and the breathing continue, and the correſponding mutes will be produced of courſe, without any change in the poſition of the organs, as V, F, Z, S. The caſe is exactly parallel between the other four Sh, Zh, th, Th.

Having examined the quality of our conſonants, it will now appear, that the ſix letters which we have more than the Greeks, have greatly enriched our tongue, both in point of ſweetneſs and ſtrength.

We have added to us one of the fineſt ſounding liquids, Ng.

We have four aſpirated ſemivowels, V, Z, Zh, Th, and one aſpirated mute, Sh.

Two of the aſpirated ſemivowels, V and Z, are ſuperior in ſweetneſs to two of the liquids M and R, and all of them inferior in ſtrength to all other conſonants, excepting R; and the aſpirated mute Sh, is ſuperior in force to any of the ſimple mutes.

Having adjuſted the quality of all our ſimple ſounds, vowels as well as conſonants, I now proceed to examine the other article,

article, in which our letters differ from each other, I mean that of quantity; and, firſt, with reſpect to the vowels.

Of theſe we have three neceſſarily ſhort, two that may be called long, as they are generally pronounced ſo in our tongue, and the reſt common, being as often uſed in a ſhort as a long quantity, which may be ſeen by the following ſcheme:

Short.	Long.
ė Bet,	å Hate,
i Bit,	ȯ Note.
u̇ Cub.	

Common,

Short.	Long.
å Hȧt,	ä Father,
ȯ Fȯlly,	å Fȧll,
ẏ Lovelẏ,	ė Hė,
u̇ Pu̇ll.	ȯ Pool.

Of theſe the ſhort are made by a ſingle ſmart ſtroke of the voice againſt the ſeat of their formation, and cannot poſſibly have their ſounds prolonged, on which account they are never ſounded alone, nor ever end a ſyllable, but have always a conſonant following them, upon which the voice reſts, without which they would be diſagreeable to the ear, as

ė, i, u̇, bė, bi, cu̇.

The long vowels å, ȯ, are not in their own nature neceſſarily long, as they can be ſounded ſhort, but this is done in ſo few words in our language, that they may well go under the denomination of long. The ſounds of the common vowels in either quantity are every where to be found throughout our language, only the ſhort ſounds are more predominant.

The common vowel ȧ, is always marked by the ſame character, whether in its ſhort or long quantity. The ſhort ſound of å, is generally marked by an o, as fall, folly. The ſhort ſound of ė is uſually marked by a y at the end of a word, or an i, in any other ſituation, and the ſhort ſound of ȯ, by a, u. As to the conſonants, their quantity is eaſily adjuſted; as there are three vowels neceſſarily ſhort, ſo are there three conſonants, and theſe are the pure mutes, k, p, t, to which may be added nk, ink; the ſounds of the impure mutes may be continued for a ſhort time, and the ſounds of the aſpirated mutes, and all the ſemivowels

may be prolonged while the breath or voice laſts; but there is no conſonant neceſſarily long; that is, there is not any which may not be pronounced in as ſhort a ſpace of time as the pure mutes; conſequently all conſonants excepting theſe are common.

I ſhall now exhibit a general Scheme of the Alphabet at one view; but it will be of advantage previouſly to call to mind a practical obſervation or two. That there is an affinity prevailing among the conſonants is, by the laws of Orthoepy, ſufficiently proved; moſt of them having reſpectively its correlative, formed preciſely in the ſame way, and differing only by the greater or leſs degree of force or preſſure given to the organs in the act of utterance; hence ariſes a twofold diſtribution of the conſonants into ſonorous and occluſe, and theſe are properly enough diſtinguiſhed by the names, ſemivowels and mutes.

A ſemivowel is a conſonant formed by a gentle appulſe of the organs employed, in ſuch a way, as to admit a partial emiſſion of the voice, and like a vowel, from which circumſtance the name is derived, can be continued at pleaſure.

A mute is a conſonant formed by one ſmart compreſſion of the organs brought into cloſe contact, intercepting the voice in the inſtant of utterance; as the ſound of any ſingle note on the harpſichord is born, and dies the inſtant the quill paſſes the ſtring.

If any ſubſequent admixture of breath be perceived in either ſemivowel or mute, they are ſaid to be aſpirated, which is peculiar to a few of each claſs; but it is the acceſſion or deprivation of voice which conſtitutes their eſſential difference, and renders them ſemivowels or mutes.

Upon the accuracy and preciſion with which theſe actions are performed, greatly depend the diſtinctneſs and perfection of articulation; but mere ſpeculation muſt not ſuperſede practice; the moſt ingenious theoriſt will admit that no verbal deſcription on paper, however helpful, can convey adequate ideas of oral ſounds, or enable us to utter them with the habitual eaſe and preciſion, ſo neceſſary and ornamental in the commerce of life. That requires living example, with the guidance of an able inſtructor; and, on the part of the ſtudent, a willing, docile mind, alive to his own deficiencies, and endued with ſuitable talents, attention, aſſiduity and perſeverance; requiſites which can by no means be diſpenſed with, if any thing like proficiency be expected.

Synopsis of the Alphabet upon the Principles laid down in the preceding Pages.

Number of Simple Sounds in the Engliſh Language, 29, viz.

Vowels	9.	ä, a, ȧ, ë, ȯ, ö, e, ı, u. hall, hat, hate, here, note, move, bet, bit, but.
Conſonants	20.	b, p, v, f, d, t, z, s, th, ṭh, ſ or z, ſh. eb, ep, ev, ef ed, et, ez, es, eth, eṭh, ezh*, eſh. g, k, l, r, m, n, nk, nk. eg, ek, el, er, em, en, eng, enk.
Superfluous	4.	c, having the power of k or s. q, having the power of k before u. w, of oo; and y, of e or i.
Compound	3.	j, which ſtands for dzh. g, in what is called its ſoft ſound, for dzh, as in gentle, gin. x, for ks, or gz.
Ambiguous	5.	c, g, t, th, x, as in can, cit; give, gin; title nation; thine, thin; example, perplex; ſeverally aſſuming a little mark or cerilla for the ſake of diſtinction.
Coupled	6.	th, ṭh, ſh, zh,* ng, nk.
Aſpiration	1.	h, properly not a letter.

The Conſonants divided into Mutes and Semivowels.

Mutes	11.	eb, ep, ef, ed, et, eg, ek, es, eſh, eṭh, enk.
Simple Mutes	7.	eb, ed, eg, ek, ep, et, enk.
Aſpirated Mutes	4.	ef, es, eſh, eṭh.
Semivowels	9.	el, em, en, er, ev, ez, ezh, eth, eng.
Simple Semivowels	5.	el, em, en, er, eng.
Aſpirated Semivls.	4.	ev, ez, eth, ezh.

Organically divided into

Labial - - -	4.	eb, ep, ev, ef.
Dental - - -	8.	ed, et, ez, es, eth, eṭh, ezh, eſh.
Palatal - - -	4.	eg, ek, er.
Naſal - - -	4.	em, en, eng, enk.

Here

* For the ſound of ezh, though frequently heard in our ſpeech, we have no appropriate character; it is occaſionally repreſented by ſ, or z, particularly between two vowels.

Here follow, as promiſed in a preceding page, ſome remarkable ſpecimens of ancient orthography, Latin as well as Engliſh, for the uſe and entertainment of our younger readers.

Roberti Whitintoni alma in vniuerſitate oxonienſi laureati de octo partibus orationis æditio. Prima trahit part: primordia diua loquēdi ad ſociaſq; huius ianuæ prima patet. Vber dis ales iungas ijs a pede nata. Cis fluuij avt montis proprijs dato, citra alijſq; . . . Dij deæ dijs fic ij eæ pluralis & ijdem. Londini in Ædibus VVinandi de VVorde.

Tityre tv patvlæ recvbans ſub tegmine fagi,
Sylueſtrem tenvi Muſam meditaris auena :—
Aſpice, aratra ivgo refervnt ſuſpenſa iuuenci.
Dic mihi Damoeta cuium pecvs. &c.
Arma uirvmq; cano, Troiæ qvi primvs ab oris, &c.
Ego ſic uivamq; tanqvam ſciam alijs me natvm, &c.

Cicero and Cæſar were by the Greeks written Κικερω, [Kikero] and Καϊσαρ [Kaiſar,]; for IULIVS or JULIUS the Greeks wrote ΙΟΥΛΙΟΣ [*IOULIOS*] and for VESPASIANUS, ΟΥΕΣΠΑΣΙΑΝΟΣ, [*OUESPASIANOS*]; whence we may infer, that the true Roman pronunciation of Latin and ours very widely differ in other reſpects, as well as theſe. In a ſimilar manner, ſome Northern Nations at this day, for Viſtula ſay Wiſtula, for Volga Wolga; alſo for Wilhelmina Vilhelmina; and for Danube they write Danvbe.

Sir John Maundeville, more celebrated for his ſcholarſhip than his veracity, died upwards of 80, An. 1371; in the genuine Edition of his Book of Travels, writes bewtee, duellethe, mownt, ſaughe, ſowked, rihtwiſe unrihtwiſeneſs, &c. for beauty, dwelleth, mount, ſaw, ſucked, righteous, unrighteouſneſs, &c.

Robert Aſhley was a traveller of ſomewhat later note; in his Relation of the Kingdome of Cochin-China, he writes, I haue bin ſo often the vnvvorthee obiect of yovr generous goodneſs and vppon everij occation in vvhich I haue addreſs'd miſelf, &c. alſo alluaie, cloues, daij, daijs, deuour, Iapan, Iaua, Indja, ioyning, Iuie, oual, ſauoury, ſaluages, viuacity, &c. for alway, cloves, day, days, devour, Iapan, Java, India, joining, Ivy, oval, ſavoury, ſavaes, vivacity, &c.

Sir

Sir John Forteſcue, Lord Chief Juſtice, under Henry VI. who could not be a ſtranger to the orthography of his own time, affords among divers others, the following inſtances: applyd, bowndyn, eſquyers, hys, hou, howſys, inough, yf, yll, Kyng, neceſſarijs, ſufficyently, tymes, wyll, weſſells, Weſtmentes, &c. for applied, bounden, eſquires, his, how, houſes, enough, if, ill, king, neceſſaries, ſufficiently, times, will, veſſels, veſtmentes; alſo for queen, qwene and Cwen, which laſt, immediately from the Saxon, Verſtigan interprets ſimply wife; perhaps emphatically applied to the conſort of the King, *the wife*, as we now apply the word Bible, *the book*, by way of eminence, to the Holy Scriptures.

In a very ancient miſcellaneous account of Britain, quarto, pp. 386, caret titulo, we have howen, houere, and heven, hwere, for when, where; hwatte, hwie, for what, why; VValdenſes, Vvaldenſes and *VValdenſes Uvaldenſes* for Waldenſes; and VVickliffe, Vvickliffe, *VVickliffe* and *Uvickliffe* for Wickliffe. Hauing diſcovrſed &c. of impreſſes, coynes, monijs and diuerſe vſeful mattieres therein contained, the Avthovre under the hedde of VVittie Apothegemes and *VVije Speeches* in ivſtice to himſelfe ande eke in hjs goode ivdgemente adioynethe.

This vſuall ſpeech of Sir *Thomas Moore*, both of himſelf and other Book-breeders, which is alſo extant in an Epiſtle of his, I haue reſolued to cloſe vp this part. *Book-makers are full wiſe folke, who paine and pine themſelues away by writing, to ſubiect themſelues to the cenſure of ſuch which in Ordinaries and in Ale-benches will pill and pull them by their vvords, phraſes, and lines, as it vvere by the beards; vvhen ſome of them are ſo pild themſelues, as that they haue not one haire of honeſty;* or to vſe his owne words, *Ne pilum boni hominis.* But theſe he reſembleth to thoſe vnmannerly gueſts, *vvhich vvhen they haue bin vvell and kindly entertained flinch avvay neuer giuing thanks, but depraving and diſpraiſing their curteous entertainment.*

A reuerend Man, my firſt teacher, quoth likwiſe our old writer, did often admoniſh thoſe that bin giuen to ſorrow abovt worldlie diſappointmentes ſajinge *there bin two things no manne ſhovlde lette grieue him, that he cann helpe, and that he cann nott helpe.*

VViſe alſo vvas that ſaying of Doctoure Medcalf, *Yov young men do thinke vs old men to be fooles; but vve old men do knovv that you young men are fooles.*

OF DIPTHONGS.

THERE is no article in which all who have written on the Engliſh Grammar, have been more miſtaken than this of dipthongs; they ſeem entirely to have forgotten the meaning of the word, which ſignifies double ſounding, and have only attended to the written language, and called thoſe double ſounding which are double written; were there another term for theſe, the error would ſoon be manifeſt; the latter ſhould be called digraphs and not dipthongs. In order to ſhew this, let us firſt define what a true dipthong is. A true dipthong is the union of two vowels in one articulate ſound, ſo as to conſtitute but one ſyllable, though the ſound of each vowel be diſtinctly perceived by the ſkilful ear, in ſo much that he who hears it may be able to tell of what particular vowels it is compoſed; and the only teſt of a true dipthong is the natural and neceſſary production of ſuch a ſound, upon attempting to reduce two vowels ſo joined into one ſyllable; nor are all vowels capable of ſuch a union, but only a few, which ſhall preſently be ſhewn.

All the writers of Grammar are agreed in ſaying, ſix proper dipthongs and nine improper, becauſe though in the latter two vowels are preſented to the eye, the ſound of one only is heard; for inſtance, the ea has four different ſounds of ſimple vowels, in the words hëart, ſwëar, hëad, fëar.

But for the ſame reaſon, moſt of thoſe which they call proper dipthongs, muſt be excluded by every unprejudiced and ſkilful ear. The ſix proper dipthongs which they admit, are ai, au, ei, oi, oo, ou; of theſe only three are dipthongs, ai, oi, ou; the reſt ſimple ſounds, as has been already ſhewn in the ſcheme of the vowels; ai is a dipthong made up of the firſt ſound of ä, and the ſhort ſound of ĕ, as repreſented by y. For proof of this let any one ſound thoſe two vowels ſlowly at firſt, and afterwards quicken the pronunciation gradually till they coaleſce into one ſyllable, and he will perceive the dipthong to be the natural and neceſſary product of this attempt, as a e, a e, a e, a e, ay, ai; but this dipthong is at preſent ſcarce uſed in our language. Words where ai or ay are united in one ſyllable have the ſimple ſound of ſecond a, as in maid, frail; the old pronunciation

of

of maid, frail, being now exploded and conſidered as a country dialect. The dipthong oi is compoſed in the ſame manner of å or ä, and ê, e or y, as ä ë, ä ë, äy, äi, öi, noiſe, joys.

The dipthong ou, or ow, is formed out of the 3d a, or ä and 3d o, or ö; three of them evidently ſtand for ſimple ſounds, au for 3d a, or ä, as in Saul, the ſame ſound as call, marked in the laſt by a ſingle vowel; the two oo's for 3d o, as cool, prove.

If all this muſt be allowed, it follows to appearance, that we have but two dipthongs in our tongue, ai being now obſolete, and thoſe are oi, or oy, as in noiſe, boys, and ou, or ow, as in out, owl, and conſequently that our language is very defective in the article of dipthongs. But upon a cloſer examination it will appear that we have a greater number of dipthongs, and a greater variety, than perhaps any other tongue ever had, though through want of ſkill in ſounds, our grammarians never conſidered or pointed them out as ſuch.

In order to make this matter clear, it will be neceſſary to examine the nature of two characters which appear in our alphabet, that are not to be found in the Hebrew, Greek, Latin or French; I mean the w and y. The figure of the y indeed is found both in the Latin and French alphabets, but as it only ſupplies the place of the vowel i in certain ſituations, and is never put in either to the uſe which we make of it; it is to all intents and purpoſes a new character with us.

In claſſing theſe two letters, all our grammarians upon the authority of Wallis, have agreed to call them conſonants, but the reaſons aſſigned for this, are by no means concluſive; on the contrary, there are unanſwerable objections to their being admitted into that claſs. It has been an indiſputable point in all languages, that the ſound of every conſonant is diſtinguiſhable after every vowel, which their very name implies. Now let theſe two letters be tried by this rule, and if they have no proper ſound of their own after any vowel whatſoever, but on the contrary aſſume the power of two vowels, the one of u and the other of i, how can they be claſſed with a ſpecies of letters from which they differ in ſo eſſential a point?

But it is ſaid, that although they have no proper ſound after a vowel, yet they have one peculiar to themſelves before a vowel and mixing with them, can take in the following conſonants, ſo

as

as to make one ſyllable, and that therefore they are conſonants; but they who judge thus, forget that this is the very deſcription of a vowel preceding another vowel, ſo as to form a dipthong, and therefore, it does not follow, that ſuch letters are neceſſarily conſonants.

On the other hand it may be urged, that if they are ſimple letters, they muſt be either vowels or conſonants; and if, for the reaſons before mentioned, they ſhould be allowed not to be conſonants, they muſt alſo be excluded from the claſs of vowels, if we cannot pronounce them by themſelves in one ſimple ſound, marking their nature and own peculiar power, which is the very eſſence of vowels. Now it is granted, that this is not done in the names aſſigned to theſe two letters of w and y, and if it cannot be done, it muſt be allowed that the argument againſt their being vowels will be equally concluſive with that againſt their being conſonants; but this can be done, and their peculiar ſounds as ſingle vowels pointed out, as I ſhall preſently ſhew. The want of a ſufficient number of characters to mark the different ſounds of our vowels, has been already clearly demonſtrated; now let us ſee, whether theſe two characters in what is called their conſonant ſtate, be any thing elſe but marks of two ſingle vowels enumerated in the ſcheme of vowels, which had before no peculiar characters to repreſent them. It is allowed that they are pure vowels when they end a word; as in that caſe, they only ſtand in the place of two others which have already characters, and therefore they are ſuperfluous. Their conſonant ſtate, it is ſaid, commences only when they begin a ſyllable or take in a vowel after them; thus, in the word ſaw, w is allowed to be a vowel, ſupplying the place of u, which in moſt ſituations, excepting at the end of a word, is uſed to repreſent the ſame ſound that w has after a vowel, and this uſe of the w ſeems to have taken its riſe from ſome fantaſtical mode of ſpelling in former times, which gave a preference to the w, at the end of many words, for no good reaſon that can be aſſigned, as ſome words ſtill preſerve the final u; ſuch as thou, you; but in the words want, thwart, &c. the w is ſaid to be a conſonant. In like manner, y in the words dry, ally, &c. is allowed to be a vowel, ſupplying the place of i, and this ſeems alſo to have taken its riſe from a fantaſtical mode of ſpelling, which laid it down as a rule, however puerile and unmeaning, that no word in our language ſhould be ſeen to terminate with an i; but

but in the words young, ye, &c. it is a conſonant. Now if I can point out two ſounds of the vowels, as ſet down in the ſcheme, that have no peculiar characters to mark them, which preceding any other vowel and uniting with it, have neceſſarily the whole power and pronunciation that y and w are poſſeſſed of in the like ſituation, we ſhall be no longer at a loſs to know what claſs they belong to. The truth is, that w is nothing more than the ſhort ſound of 3d o, or oo, as in boom, pool, repreſented often by u, as in buſh, pull; and y the ſhort ſound of 3d e or ee, repreſented, as I already marked in the ſcheme, by the character y. For proof of this, let them be tried by the experiment before mentioned, as the teſt of a true dipthong; to begin with w, before 3d a or au, as in the word war, ȯ år, ȯ år, ȯ år, ȯ år, war; is not the ſound war neceſſarily produced by this proceſs. Now to try the ſame experiment with y, before the ſame vowel, as in yawl, e awl, e awl, e awl, e awl, yawl, is not a like effect, alſo neceſſarily produced.

The pronoun, you, and the name of our laſt vowel u, are in ſound preciſely the ſame; as are alſo the poſſeſſive, your, and the old word, ure, practice; the ſame may be obſerved of others; in both theſe inſtances y begins a word preceding a vowel, and yet is certainly not a conſonant, any more than u, which alſo begins many words, as any one, in aid of his recollection, may find in his dictionary. If preceding a vowel at the beginning of a word conſtituted a conſonant, the letter a in aid, muſt be a conſonant alſo, and ſo muſt almoſt every one of our vowels which are occaſionally applied in the ſame way. *

This

* By way of illuſtration accept a little ſtory. When *Rich*, the Patentee Manager of Covent-Garden, firſt brought out his ſplendid pantomime of Orpheus and Euridice, the admirers of ſuch entertainments, having conceived highly of its excellence, thronged from all quarters to ſee the exhibition. A country gentleman, who on the day of repreſentation, had made a ſmart journey to town on horſeback, hurried off to the theatre without making any alteration in his dreſs, and huſtling into the boxes, told an acquaintance there before him, he was come to ſee *Orpheus*; and, rejoins the friend, pointing to his boots, *you rid I ſee*. Thus ſportively helping out the title and obviating unneceſſary explanations—Here is a caſe in point. If y preceding a vowel be, as ſome would have it, a conſonant in the equivoque, *You-rid-I-ſee*; for the ſame reaſon e in *Euridice*, the name itſelf, muſt be a conſonant alſo, ſince in ſound they are preciſely the ſame, and every vowel, Greek or Engliſh, is, occaſionally in the ſame predicament, and ſubject to

This ſufficiently demonſtrates the nature of thoſe two letters, by the only ſure teſt of ſounds, the ear; not the capricious rules of grammarians; and as a farther confirmation of the truth of this, I will ſhew that even in writing, the two vowels i and u, for whoſe ſhort ſounds the characters y and w, ſtand in many words, produce exactly the ſame ſounds; u, ſupplies the place of w, after g and q, and often after s, as in the words language, quality, perſuade, which ſound as if written with a w, as langwage, qwality, perſwade; in the ſame manner, i is often put before a vowel in the place of y, as in the words endemious, impervious, valiant, ſounded as if written endemyus, impervyus, valyant.

The want of knowing this has miſled our grammarians in their manner of dividing ſyllables in all words of this ſtructure, for they make as many ſyllables in them as they ſee vowels; whereas the two vowels ſo ſituated, really form a dipthong, and conſequently but one ſyllable. Accordingly our poets always uſe them as ſuch, as in the word impervious, which is with them a word of three ſyllables only, and valiant but of two; whereas, our grammarians make the former four, and latter three; upon the ſame miſtaken principle, they often divide a ſyllable into two where theſe vowels are ſounded together. In writing they do not even form a dipthong, and thereby really but one ſound of a ſimple vowel is heard in the pronunciation. Thus they reckon in the very laſt word I have uttered, five ſyllables, pro-nun-ci-a-ti-on, whereas the ear acknowleges but four, as the eye would alſo, if the word was ſpelt as it is pronounced, thus pro-nun-ſha-ſhun. In the ſame manner they divide ſuch words as queſ-ti-on, beſ-ti-al, into three ſyllables, though they are evidently but two, when ſpelt according to their ſound, as queſchun or queſtſhun, beſchal or beſtſhal. Into many errors of this kind have they been led, by adopting rules from other tongues which are not at all fitted to ours. This rule they evidently took from the Latin,

the like metamorphoſes; a poſition, however extraordinary it may appear, that wants not right grave, and learned authority to ſupport it.—The following is a paſſage literally in print: "The kingdom of conſonants ſinks and diſſolves inſenſibly into that of vowels, in the ſame progreſſive manner as the kingdom of vowels riſes by imperceptible degrees to that of conſonants." Thus vowels and conſonants, each is both or either, as humours and conceits ſhall govern. What a capital diſcovery for the manufacture of punſters, the very eſſence and ſoul of whoſe art conſiſts in the perverſion of words and letters.

Latin, becauſe in that language, the word pronunciatio was a word of ſix ſyllables and ſounded ſo; queſtio, beſtia, words of three; but they did not reflect, that when words of that claſs were adopted into our tongue, we changed their ſounds by a general law, and made them conform to the Engliſh pronunciation, the cia of the Latin was changed into the Engliſh ſha; the tio, into cho or ſho, ſounds unknown to the Romans, as words of this kind abound in our tongue. Nothing has contributed ſo much to miſlead foreigners and provincials as that falſe rule adopted from the Latin. In conſequence of which, I have known many to pronounce in that way, ſuch as, what is the right pro-nun-si-a-si-on of that word? The ques-ti-on is how bes-ti-al; than which nothing could be more affected to an Engliſh ear, amongſt whom it is ridiculed by the term of ſpeaking fine.

It is to be obſerved, that the French have in their tongue, both the ſounds that are formed by w, and y, when preceding ſome of the vowels, though they are marked by different characters. The w does not indeed appear in their alphabet, but their ou before a vowel, when forming a dipthong, produces exactly the ſame ſound; oui, which ſignifies yes, in French, has exactly the ſame ſound as, we, the pronoun plural of the firſt perſon with us. As this ſound therefore, is never to be found in the French, but when either o or u, precede a vowel, and thoſe two vowels have the ſound of oo; it is evident that our w, is nothing more than a new character to ſtand for that ſound when it forms a dipthong with a ſubſequent vowel.

Though in French, they have the character y, which they call igrec, yet it is hardly ever applied the ſame way as with us, that of forming a dipthong, which is generally done by i; and the French y ſeldom has any ſound in their tongue, but what they give it in repeating their alphabet.*

Had

* A late French Grammarian, contending for the honour of his vernacular tongue, with, it muſt be confeſſed, ſome caſual exceptions on the ſcore of politeſſe, enumerates no leſs than forty-ſix dipthongs in French; with what preciſion the adepts muſt determine; I acknowlege myſelf incompetent to the complicated taſk. On the contrary, another, who after his name writes L. L. D. of the Univerſity of Paris, and roundly declares, "after a long courſe of reſidence and extenſive converſation, he had found but one man of ſenſe in all England," poſitively aſſerts, "there is not *one ſingle* dipthong to be found in the French Language," and this, to adopt his own words, he demonſtrates on the true principles of *Geometry*; with ſubmiſſion to this irreragable Doctor, I ſhould think *Algebra* would have been a term rather more ermain to the matter. "Who ſhall decide when Doctors diſagree?"

Had our grammarians conſulted theirs, they would have found that they reckon in their tongue eight true dipthongs, almoſt all of them beginning with i or u; now all theſe form exactly the ſame ſounds, when united with vowels, as our y, and w, which one would think might have opened their eyes, and prevented their miſtaking them for conſonants.

Though the character w, be not found in the Roman alphabet, no more than in the Freneh, yet the u ſupplied its place with them, and formed ſeveral dipthongs of the ſame kind, ſeven of which may be found in the article qui, quæ, quod, quem, quam, quo and quum; and this u, we have good reaſon to believe, was ſounded oo by them, in the manner as by the modern Italians, for dŏmĭnŭs, as the Engliſh ſound, they probably ſaid dŏmĭnŏs.

But with regard to the i, it was never put to the uſe of our y in forming dipthongs, as it was always ſounded diſtinctly before a vowel, and formed a ſeparate ſyllable; thus queſtio, beſtia, were words of three ſyllables with them, and not reduced to two in the pronunciation, as with us in the words, queſtion, beſtial; Virgilius was four, and not Virgilyus, as pronounced by the Engliſh, which makes it but three; but it was not ſo with regard to the dipthongs formed by their u, inſtead of our w; lingua, like language with us, was a word of two ſyllables only, and qualitas, like quality, of three. There has been enough ſaid to ſhew the nature of theſe two letters, and indeed our grammarians ſeem to have been puzzled chiefly by the names aſſigned them in repeating the alphabet. For had the y been called ỳ, as it is by the French ygrec, and the w, ŏ, which they ſhould have been (in order to mark their peculiar powers) there could have been no poſſible doubt of the claſs to which they muſt be referred.

By ſettling this point, there is laid open to our view, a treaſure in our language, which had a veil thrown over it by our grammarians. For whereas, according to their rule, we ſhould be able to make out but two or three proper dipthongs in our tongue, and thoſe chiefly to be found in the middle or end of ſyllables; here we perceive a greater number than probably ever could be found in any other tongue, and thoſe too, abounding in the beginning of ſyllables. No ſounds enrich a tongue ſo much as dipthongs, which were called by the ancients Euphonoi, or well ſounding; and by means of theſe characters, it will appear that we have no leſs than twenty-one different dipthongs formed, and all proper, as may be ſeen by the following ſcheme:

Dipthongs

Dipthongs formed by W.

a	waft,	wage,	war.
e	wed,		week,
i	wit,	wine,	
o	want,	woe,	woo.
u	word,	wolf.	

Dipthongs formed by Y.

a	yard,	yare,	yawl.
e	yet,		year.
o	yon,	yoke.	youth,
u	young.		

And theſe ſounds are to be found intermixed throughout our language in the middle of ſyllables alſo, though in that caſe they are not marked by a W. and Y. but by U. and I. as in the words perſuade, beſtial, &c.

Now to examine the ſtate of our other dipthongs, and firſt the two that appear in our alphabet as ſimple ſounds, being marked by ſingle characters the i and u.

Dipthongs are formed in three ways: 1ſt, where the greateſt quantity of ſound is given to the firſt vowel, as in ai, oi: 2dly. where it is given to the ſecond as in u, and in all the dipthongs formed by ſhort y, or w preceding, with a long vowel, yoke, year; ware, war: 3dly. Where the quantity is equally divided, as in i or ou, when pronounced in the ſhorteſt time; though when they are dwelt upon, the laſt vowel muſt be predominant as I, thou; and in all the dipthongs formed by y, and w, before an accented vowel. The value of dipthongs may be eſtimated by the quality and quantity of their compound vowels; thus oi, is better than i, becauſe the greater proportion of ſound in the former, is borrowed from the full broad a, or å; and the latter from the ſlender é. Ou, for the like reaſon, is better than u, becauſe the firſt is made up of å, ó, and the laſt of é, ó. *Oil* is a better ſound than *iſle*, and *thou* than *you*; which is the reaſon that though the pronoun *thou*, be baniſhed from diſcourſe, it is ſtill preſerved by our writers of tragedy and epic poetry, as a ſound of more dignity.

On the ſame account all dipthongs formed by w, are better ſounding than thoſe formed by y, as the labial ó, is preferable

to

to the palatal ẻ; *wall* is a finer ſound than *yawl*; *woo*, than *you*; and the dipthongs accordingly in our tongue formed by w, abound much more than thoſe formed by y, as may be ſeen by comparing the number of words in the dictionary, commencing with w, with thoſe beginning with y. It is to be obſerved, that å, ẻ, and ȯ, are the only ſounds that precede vowels in the formation of dipthongs in our tongue, and of theſe å only can retain its long ſound, the other two having always their ſhort ſounds, when they precede a vowel, and their long one only after a vowel. As to the quantity of dipthongs, though in general they are long, yet they are not neceſſarily ſo, as all of them are capable of being reduced to the time of a ſhort vowel, by a rapid utterance, and ſometimes are, as ſhall be ſhewn hereafter.

In comparing our tongue with others in regard to the number of dipthongs, it will be found upon examination, that the French have only eight; for though there may be two more found in their tongue, yet it is in ſo few words, that they ſhould be ſtruck off the liſt, for the ſame reaſon that I have diſcarded three from ours. The Romans had ten, and the Greeks ſix.

From this view, it would appear at firſt, that the Greeks in this reſpect, were inferior both to the Romans and French. But there is ſomething elſe to be taken into compariſon beſide the mere number, which is, the uſe made of them. The mere number of ſounds will not make a language rich, unleſs their ſounds be proportionably mixed and blended through it; the miſer may eſteem himſelf rich, but his wealth ſhould be eſtimated by what he expends; and there is alſo another point of compariſon, which is, not only the abundant, but the proper uſe of them. And in languages, as in fortunes, it will be found, that a moderate eſtate with economy, will produce more real plenty to the owners, than a very large one, without it. In this light, it would appear, that the Greek abounds infinitely more in dipthongs, than either the Roman or French. They had the addreſs too, to place them in the moſt conſpicuous light, by putting them at the beginning and end of ſyllables and words. Whereas, both in Latin and French, they are generally placed in the middle of words, and obſcured by ſome preceding or ſubſequent conſonant taken into their ſound. Whoever will examine the Greek Lexicon, will perceive what a number of words are to be found under the heads Ai, Oi, and Eu; but none in the Latin Dictionary,

tionary, except a few words adopted into their language from the Greek.

The Engliſh have luckily the ſame plenty, the ſame uſe, and a much greater variety of dipthongs; upon ſumming up, the account ſtands thus:

The Greeks	6.
The French	8.
The Romans	10.
The Engliſh	26.

I ſhall cloſe this head of double ſounds, or dipthongs, with a few collateral obſervations, previous to the diſcuſſion of another point, equally miſtaken, the hiatus; a term given by grammarians to the meeting together of two vowels, which in ſome caſes, not all, occaſions a difficulty, ſtop or ſort of gap in utterance, at the ſame time reprobated and exemplified by Pope, in the laſt line of the following couplet in his Eſſay on Criticiſm,

> Some equal ſyllables alone require,
> Tho' oft the ear the open vowels tire.

Doctor Wallis's Grammar, which is admirably drawn up with reſpect to our written language, is full of errors in the few paſſages which relate to ſound. He ſeems on this occaſion to have been led into a miſtake, by miſapplying a maxim, which he had juſtly laid down with regard to the number and manner of forming the vowels; for it is certain, that in ſounding thoſe, the organs muſt be all properly placed, before any ſound is emitted, nor do they ever change that poſition during the continuance of the ſound, ſo that there is no action of the tongue perceptible in forming the vowel, as there is in the greateſt number of the conſonants. Now perceiving an action of the tongue in forming all ſounds where y precedes a vowel, and unites with it, he too haſtily concluded, that upon this principle, y muſt be a conſonant. But he did not conſider that the tongue is neceſſarily in different poſitions, when it forms the different ſimple vowels; and conſequently that there muſt be a perceptible action of the tongue, when it changes from one poſition to another, in order to pronounce another vowel; thus, in ſounding ȅ, for inſtance, the tongue lies cloſe to the teeth, and is in the uſual poſture which it has when the mouth is ſhut. But when we attempt to pronounce

pronounce å, the under jaw deſcends, and the tongue retires towards the throat; this will be immediately perceived by every one who will ſound the two vowels é, å. In the firſt, the tongue touches the teeth; it ſeparates itſelf from them in the ſecond, and conſequently the dipthong cannot be formed without a perceptible action of the tongue, as ẏå: this was the reaſon aſſigned by Wallis, and he has been implicitly followed by all our grammarians, in making w and y conſonants. Mr. Johnſon, amongſt the reſt, agrees with him in this, but aſſigned a different reaſon for it; as a proof of their being conſonants, he ſays, they follow a vowel without any hiatus; and he inſtances in the words froſty-winter, roſy-youth. By which he ſeems to take it for granted, that no vowel can follow another without an hiatus; no poet muſt in future

Soothe with Amelia's liquid name the Nine,

for fear of breaking the legs of his reputation over this ſtumbling block of the critics; for the i and a ſucceeding in Amelia, muſt according to them be denounced an hiatus. The charming name of Eloiſa too, where the i follows the o, muſt have an hiatus in it; her beautiful lines

Yet then to thoſe dread altars as I drew,
Not on the croſs my eyes were fixed, but you;
Not grace or zeal, love only was my call,
And if I loſe thy love, I loſe my all.

muſt have two inſtances of the ſame kind, in the words *my eyes, my all.* How muſt the noble language of Greece have abounded in the hiatus, if it was conſtituted by one vowel ſucceeding another? in that caſe, we muſt be taught not to admire thoſe fine ſounds Ανδρεις Αθηναιοι—Οιωνισι τε πασι—Πολυφλοισβοιο θαλασσης. Amazing that he ſhould not know, that it is only in ſome of the vowels ſucceeding each other, that the hiatus is perceived, and that chiefly in thoſe of the firſt claſs; thoſe of the ſecond and third, as well as dipthongs in general, may be followed by any vowel without any ſuch effect.—O, all ye powers!—but rules and criticiſm with reſpect to ſound, are not to be ſought from mere men of letters: that is not their province.

EXTRACTS AND ORIGINAL PIECES,

FOR THE

INFORMATION AND IMPROVEMENT

OF

STUDENTS

IN THE

ART OF READING AND PUBLIC SPEAKING.

A COMPARATIVE VIEW *

OF THE STATE OF LANGUAGE RESPECTING ANCIENT AND MODERN INSTITUTION.

FROM a review of all the nations of antiquity, we ſhall find that the human language was but little advanced towards perfection, excepting amongſt the Greeks and Romans. The different forms of the different languages of the world, neceſſarily aroſe from the different forms into which the human mind was moulded in the ſeveral countries, of which language was the copy. And the mind took its form from the different degrees of aſcendancy, which the three great powers by which it is governed, obtained: I mean Reaſon, Fancy, Paſſion. In Greece, where the rational faculties held their due rank, in governing the reſt, and regulating the fancy and the paſſions; the human mind had its due ſhape, proportion, and complexion; and correſpondent to that was the ſize, ſymmetry, and beauty of their language, which was its tranſcript. Conviction, and perſuaſion, being amongſt them eſſential to government, the language by which theſe ends were to be obtained, muſt have had its foundation in reaſon and nature. In countries, where paſſion had the aſcendancy, the mind, reduced to an almoſt brutal ſtate, expreſſed itſelf chiefly in the language of brutes. In thoſe ſtates where the uſeful arts only were introduced, or the attention of the people was wholly engaged by

commerce,

* This is printed verbatim from a manuſcript of Mr. Sheridan's given to the Author of the preceding pages for the purpoſe.

commerce, the language was chiefly formed to anſwer thoſe ends. And in thoſe larger empires, where government was carried on by working on the imagination, fancy bore the chief ſway, and their language of courſe was fantaſtical.

To ſome of the above deſcriptions may all the languages of antiquity be referred, as well as thoſe of the greateſt part of nations, now inhabiting three quarters of the globe. But with regard to moſt of the languages at this time ſpoken in Europe, a new accidental cauſe produced remarkable effects, and turned things in a great meaſure out of the uſual and natural courſe.

When the Goths and Vandals had put an end to the language, as well as the empire of the Romans, the barbarous manners and ſpeech of thoſe rude nations, ſupplanted the more poliſhed Roman, in all places where they made ſettlements, and the greateſt part of Europe was reduced almoſt to the loweſt ſtate of barbariſm; in which it remained during many ages. At length in the fifteenth century, the languages and arts of old Greece and Rome, had as it were a reſurrection from the tombs in which they had ſo long been buried. This could not fail of effecting a remarkable change in the manners of thoſe nations, where theſe languages and arts were introduced. From barbarous and brutal, they gradually became more poliſhed and humane; and a long night of ignorance, was ſucceeded by a dawn of knowlege, which promiſed a glorious day. They were no longer circumſcribed, by the narrow compaſs of ideas, with which their own language and cuſtoms might furniſh them, like former countries in the ſame circumſtances with themſelves; no, they had an immenſe hoard of knowlege, the painful collection of ages, amongſt the wiſeſt and moſt civilized nations that had ever inhabited this globe, at once preſented to view, and offered to their uſe. And happy had it been for theſe times if our anceſtors had known how to make a proper uſe of this treaſure, ſo as to enrich themſelves to the degree that they might have done, and to have handed down the noble inheritance to poſterity. But inſtead of applying the funds of moral and political knowlege, found in the works of ancient authors, to the amendment of their ſeveral political ſtates; inſtead of endeavouring to improve their own languages, by the noble models that were preſented to them in thoſe of Greece and Rome; men of the brighteſt parts, applied themſelves every where to the acquirement of a critical ſkill in thoſe languages, without any other end in view; and thoſe of more ſolid underſtanding, were wholly

wholly ingroſſed by the ſtudy of the worſt part of ancient literature handed down to us, that of the Greek philoſophy; which being in general founded in errour, as it occaſioned endleſs controverſies amongſt the Ancients themſelves, could not fail of producing the ſame effects amongſt the Moderns. Thus a general ſpirit of pedantry in polite literature, from which the preſent times are far from being free, prevailed in Europe; and falſe ſyſtems of philoſophy, which have been but lately overthrown, were every where eſtabliſhed. How far this ſpirit of pedantry, and the general application of men of the greateſt abilities, might have affected the political intereſts of the ſeveral ſtates of Europe, is beyond my preſent purpoſe to enquire. I ſhall only obſerve by the way, that previous to the revival of letters, moſt of the governments eſtabliſhed by our Gothic anceſtors, were either free, or the people engaged in ſtruggles for their freedom. But in all thoſe countries where this ardour for ancient literature prevailed, they loſt their liberty. And this was an effect naturally to be expected; for when men of the greateſt abilities in a ſtate, who alone are capable of oppoſing or fruſtrating the deſigns of ambitious uſurpation, withdraw from the active, to the contemplative life, they leave the field open for tyranny to enter, and range in at large.

But it is immediately to my point to enquire what effect this had upon language, and more particularly upon that of our own country. There are two kinds of language, by which the underſtanding may be enlightened, and the mind of man formed; the ſpoken, and the written: the one conveyed to the mind through the ear, by the voice uttering articulate ſounds or words; the other preſented to the eye, by means of viſible marks. And it is generally thought that the one is equally well calculated to anſwer the end as the other. But as I have in a former diſcourſe demonſtrated that this opinion is erroneous, and that ſome of the nobleſt purpoſes of ſocial communication, can not poſſibly be attained, by any language but that which proceeds from the living voice, it is a matter of great moment to conſider, what the conſequence muſt be, of giving the preference to written language in any country; more eſpecially in ours, who have not only given the preference to it, but employed all our pains about that, neglecting utterly that which is ſpoken. A

circumſtance

circumſtance in which we differ from the practice of all civilized nations, ancient and modern.

In order to this let us compare the conduct of the Greeks in this reſpect, with our own, article by article, and ſee what good and bad effects naturally and neceſſarily followed from the different methods.

THE GREEKS	THE ENGLISH
EMPLOYED their chief care and attention about their *living tongue.*	ABOUT their written language.
They examined the power of ſounds in the ſimple elements or letters with the utmoſt nicety; whether they were long or ſhort, ſmooth or harſh, ſtrong or weak.	*We* learn to know the letters that repreſent thoſe ſounds in writing, without enquiring at all into the power or nature of thoſe ſounds, ſo repreſented.
They learned to pronounce ſyllables and words with the greateſt exactneſs of proportion both in time and ſound, or quantity and quality.	*We* to pronounce ſyllables and words without regard either to the one or the other; and it is only neceſſary that the learners ſhould ſhew by their pronunciation, that they know what ſyllables and words the letters ſtand for.
They were taught to deliver their ſentiments, or repeat the productions of others, in all the variety of tones, that nature or art had ſupplied, as expreſſions of the ſeveral paſſions, emotions of the mind, or exertions of the fancy; and theſe were accompanied with ſuitable looks and geſture. All three in uniſon to each other, and forming perfect harmony, by obſerving the niceſt relative proportions in each.	*We* are taught to deliver our own exerciſes, or the works of others, with little or no variation of voice, or elſe with ſome diſagreeable diſcordant cant, applied to all ſentences alike; without any accompaniments of looks or geſture, or elſe with ſuch as are improper, ungraceful, or diſguſting.
Their public ſpeakers could gain attention upon whatever topic	The moſt numerous body of our public ſpeakers, who have their

topic they ſpoke, from the mere delight that people took in liſtening to them: But upon any ſubject that concerned the temporal intereſts of their auditors, they could work upon their paſſions in ſuch a way, as to deter them from what appeared wrong, and incite them to the purſuit of what was right.

Amongſt them, attention to exactneſs in uttering ſound, produced an equal attention to exactneſs in marking thoſe ſounds in writing; which was done by them in the moſt preciſe, clear, and uniform manner; ſo that to pronounce the words properly at ſight, required little more than a thorough knowlege of the letters which compoſed them; and to ſpell them properly in writing, little more was neceſſary than to be able to form the letters, both in natives and foreigners who learned their tongue.

Their words were always ſpelt, as they were pronounced.

Their writers, being perfect maſters of compoſition, which they were regularly taught, always ſuited their numbers to their ſubject; and arranged their words in ſuch a way in metre, as might give the moſt forcible expreſſion to their ſentiments, and afford the greateſt variety of numbers, ſo as to pleaſe

their choice of all manner of topics, in which not only the temporal, but the eternal intereſts of mankind, are moſt nearly concerned, are ſo far from working upon men to purſue their true intereſts, that they have it not in their power even to gain their attention.

Amongſt us through the want of conſidering the nature and power of ſounds, our written alphabet is ſo defective and our manner of ſpelling words, ſo irregular, that a juſt pronunciation, and proper manner of ſpelling words are acquired only by a few of the natives, and are almoſt impracticable to foreigners.

Ours ſeldom.

Ours, ignorant of all principles of compoſition, which they are never taught, write wholly from ear, and in much the ſame kind of numbers, whatever be the ſubject. Inſtead of variety and expreſſion, melody and ſmoothneſs are chiefly attended to both in their periods and verſes, by thoſe who are

moſt

pleaſe without cloying the ear, when repeated.

They had muſic maſters whoſe chief office it was to teach people a well meaſured and harmonious delivery; by which all ſo inſtructed acquired an article of the utmoſt importance in public life, and a moſt pleaſing ornament in private intercourſe.

They had dancing maſters whoſe chief office it was to regulate all the motions of the human frame, and all the attitudes of the body, in ſuch a way as that whether walking or ſtanding ſtill; ſpeaking or liſtening; running or wreſtling; in the roſtrum or in the palæſtra; the human figure ſhould always appear graceful.

The Greek artiſts had the higheſt advantage in having theſe living models thus perfectly prepared to their hands. Their painters and ſtatuaries had nothing to do but to copy from innumerable ſubjects in life the moſt perfect figures of grace and expreſſion, belonging to all the nobler and more elevated emotions of the mind, to be daily ſeen in their orators.

Their artiſts by attending to the effects produced by the orators upon different parts of the auditory, according to their different moſt in vogue. This produces an uniformity, which in any long work becomes inſupportable to the ear, and of courſe wearies attention.

We have muſic maſters to teach the few who have good voices and talents in that way to ſing, which can be of no benefit but to thoſe who are to get their livelihood by it, and is ſeldom attained by others in ſuch a degree as even to be an ornament.

We have dancing maſters whoſe principal employment it is to teach one poor unmanly French dance, in which ſo few arrive at any degree of excellence, that it is offenſive to ſuch as have any juſt ideas of grace, to look at them when they are performing it.

Our artiſts, if they draw after life, can exhibit only ſuch figures as are to be ſeen in life. They muſt be contented with drawing unmeaning or aukward portraits. Grace and expreſſion belonging to the nobler emotions are to be found only in the remains of antiquity; thoſe that are low and mean have been admirably done from life by the inimitable Hogarth. A ſad ſatire on the times!

Our artiſts, if they look for any ſuch amongſt the auditory, either in the ſenate-houſe or at the bar, may ſee abundance either

ferent tempers and diſpoſitions, could ſee all the different degrees of expreſſion belonging to any emotion, from its ſlighteſt, to its moſt forcible expreſſion, and apply it to uſe in their ſeveral hiſtory pieces.

Their muſical compoſers had the ſame advantage in borrowing from the public ſpeakers all the fineſt tones belonging to the emotions and paſſions, which tranſplanted into their vocal muſic, and adorned by the ſuperior charms of the ſinging voice, ſunk deep into the heart, and produced the moſt powerful effects upon the mind.

The Greeks ſtudied no language but their own; in conſequence of which they became perfect maſters of its grammar, its proſody, and the meaning of its words; in ſhort of every part of their language, relative either to ſound or ſenſe.

either of abſent, or merely attentive faces; or if they are deſirous of drawing a ſleeping piece, they may be furniſhed with good patterns, from the firſt drowſy nod, to the profound ſnore, by viſiting our churches.

Our muſical compoſers, having no archetypes of this ſort, from which they may borrow the true tones, of the finer emotions and paſſions; or not knowing how to adapt theſe to words, ſtrive only to pleaſe the fancy by novelty, variety, difficulty of execution, or noiſy choruſſes, and their compoſitions are chiefly calculated to gratify the ear.

We employ the beſt part of our time in the ſtudy of other languages, to the utter neglect of our own. In conſequence of which we ſcarcely know any thing of the grammar or proſody of our tongue; and the meaning of our words is very vague and indeterminate.

If with the like view we turn to the hiſtory of the Romans, we ſhall find them in the early ages, a rude, ſagacious, unlettered race; but by a judicious adoption of the admirable inſtitutions of the Greeks, aided by the luminous precepts and bright example of that poliſhed people, we ſee them ſuddenly emerging from a ſtate of barbariſm, and at comparatively a ſhort interval, attaining to ſuch a height of civilization, that they almoſt rivalled their great maſters in beauty of language and powers of elocution. But this rapid progreſs was not made, by ſitting down in their ſtudies, and paſſing their time in a blind and uſeleſs admiration of the Greek writings, and the works of their artiſts; no, it was by doing as the Greeks did, by taking pains to enrich and poliſh their own language, by borrowing freely from the Grecian ſtores, and reducing every thing to rule and order. By inſtructing their children, in all the

peculiar

peculiar properties, and niceties of their mother tongue, and in all the arts of adorning their ſpeech by the graces of delivery. By a generous emulation in contending for the palm, with their moſt famous hiſtorians, poets, orators, and artiſts; not by a ſervile imitation of their works, but by making themſelves maſters of the principles and rules belonging to the ſeveral ſciences and arts; by laying in a fund of their own, and drawing out of their own ſtores.

This compariſon might be extended to a much greater length in many other articles, but enough has been ſaid to ſerve as a clue to the curious reader, if he is inclined to follow the ſubject farther. And upon ſuch an enquiry, how far ſoever carried, he will find that the Ancients had no advantage over us in any reſpect, but what aroſe from cultivating the language of nature, delivered by the living voice; inſtead of the language of art, offered to the eye in the dead letter.

The genius, capacity, and manners of a nation, can be eſtimated by nothing ſo well as the ſtate of their language. We all allow that the underſtanding of a people muſt be limited by the number of ideas; and the number of ideas by the number of words which are in uſe. Where a language contains but a few words, the ideas of a people muſt be as few; or at leaſt the power of communicating thoſe ideas muſt be limited to the number of their ſymbols.

Upon the ſame principle, the powers of fancy, and emotions of the mind, muſt be circumſcribed by the number of tones, looks, and geſtures, in general uſe; as furniſhed by nature, or agreed upon by compact, to be their repreſentatives. As in the one caſe, where there are but few words in uſe, there will be but few ideas; ſo in the other, where tones, looks and geſtures are few, there will be as few feelings.

And as the want of regularity and preciſion in the uſe of words, muſt occaſion diſorder in the exerciſe of the intellectual faculties; ſo muſt the ſame cauſes produce ſimilar effects, in the exertions of fancy, and emotions of the heart.

If this be the caſe, as it indiſputably is, there can be no object of ſuch importance to any nation as the improvement, and regulation of their language, ſince it is in vain without that to expect the improvement and regulation of the minds of the natives; as language is the great inſtrument, by which the human mind is ſhaped, and fitted for all thepurpoſes in life.

ON

ON THE

CULTURE OF LANGUAGE

AND

ELOCUTION.

DISCOURSE I.

WHILE the utmoſt efforts of art and induſtry are exerted, in improving every thing for the úſe of man, the moſt impor'tant article of all is neglected; which is, the improvement of man' himſelf'. For, if men are not prepared by proper culture, to eſtimate juſtly the réal value of things, they will be apt to prize thoſe things móſt, which léaſt deſerve it; if they are not qualified to purſue what is conſonant to the nóbler part of their nature, they will certainly be attracted by ſuch' objects, as ſolicit the appetites and paſſions belonging to the báſer parts. If they are not rendered capable of reliſhing intellec'tual enjoyments, they will of courſe be abſorbed in thoſe of the ſen'ſual kind. . .

The gréat boundary between the human and brute ſpecies, ſeems to have been overlóoked, or ſlightly touched upon by philoſ'ophers; for, while ſom'e placed it in rationality; ſom'e, in riſibility; and oth'ers, in the erect poſture of man, and his walking upon two legs; the gréat and ob'vious diſtinction ſeems to have been forgotten; which is, that all the nóbler faculties of man, require páins and cul'ture to produce and carry them to perfection; while thoſe of animals, grow to it of cóurſe, without any aſſiſtance, in the ſame manner as in trees and plants. . .

The trúe object of philoſophy ſhould therefore be, to conſider, firſt, in what' the perfection of man's nature conſiſts; and then to ſeek out for ſuch' a mode of educátion, as is moſt likely to prodúce that perfection. . .

Man is a com'pound being; he is the link between ſpir'itual, and an'imal exiſtence, and partakes of bóth their natures; but he has alſo ſomething peculiar to himſelf'. His intellec'tual faculties, prove his alliance to a ſupérior claſs of beings; his ſen'ſual appe-

tites and paſſions, ſhew his affinity to brútes; but it is in the powers of the imaginátion, that we are to ſeek for his own peculiar, or húman nature, as diſtinguiſhing him from the brúte ſpecies, on the one hand; and the purely ſpir'itual, on the other...

As réaſon, preſides over the intellec'tual; pas'ſion, over the ſenſitive; ſo fan'cy, governs this' part of the human frame. And of áll the faculties belonging to man, this' ſeems to be the moſt con'ſtant in its operations, and the moſt exten'ſive in its influence. The power of fan'cy over ideas of ſenſation and reflection, is unboúnded. She creates beings of her ow'n; and ſo gréat is her influence, that beings of her' creation, often make deéper impreſſions on the minds of men, than ſuch as have a réal exiſtence. She excites, modifies, and directs the paſſions of man, at her will. Not only his ſpórts and pleaſ'ures, but even his more ſérious purſuits in life, are too frequently under her direction. The hiſtory of ev'ery nation in the world, will furniſh out innúmerable inſtances, of her unbou'nded influence, over the moſt impor'tant concerns of man, in religion, government, laws, morals, philoſophy, and the arts. And her preſ'ent deſpotic power, which ſhe exerciſes over móſt articles in life, cannot better be deſcribed or explained, than by the ſingle term, Faſhion. Nor ſhall we won'der at the mighty influence of fancy, when we conſider, that this faculty never céaſes to act. When the in'tellect is wéary of its labours, and demands reſt'; when the ſen'ſual appetites and paſſions are ſáted, and dormant; fancy ſtill continues for ev'er on the wing, for ever unwe'aried in her purſuits. Nay in ſleep itſel'f, when every oth'er faculty is locked up, ſhe aſſer'ts her empire over the human mind, and frol'ics there at large in all the wild luxuriance of dreams...

From this' view of her power, we may ſee, that though ſhe may be an excellent ally' to reaſon, yet if ſhe does not acknow'lege his ſuperiority, and is not content with a ſtate of ſubordinátion to his orders, ſhe may either ſtrengthen the an'imal part of man's nature, or ſet up an indepen'dent power of her ówn, ſuperior to bóth. Let us conſider her in theſe three lights. As an ally' to réaſon, ſhe partakes of the divíne nature of the ſoul, and has the whole ſtore of intellectual ideas at command. She takes her flight with a bold wing through infin'ity, uncircumſcribed by ſpace or time; Reaſon, her chief and guide, all the while áiding and direc'ting her courſe. In this' employment, ſhe adds pleaſ'ure to the operations of the intellect, and adórns ſcience ſo as always

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to make it delightful. Thus ſhe produces a fund of pleaſure far ſuperiour to thoſe of the ſenſual kind, and of courſe obtains an aſcendant over the animal faculties, and draws them after her into a due ſubordination to the intellectual. Such were the effects produced by the cultivation of the nobler arts, in ancient Greece and Rome. . .

As an ally to the paſſions, I mean of the ſenſual kind, ſhe is confined with them to crawl the earth. In this abject ſtate, ſhe ſoon becomes a ſlave to the paſſions, and her exertions in this employment, ſerve only to degrade men below beaſts. This depraved condition of man, has been largely ſet forth, in the hiſtory of the Epicurean ſect, in that of the Sybarites, the Capuans, and modern Italy; it is to be feared too that examples of this ſort, are not wanting in our own country. . .

When ſhe ſets up for herſelf, and acknowleges no ſuperiour, her vigorous and wild ſallies through unknown regions, without guide or director, are either vain and fruitleſs, as has been ſeen in the vaſt variety of ſyſtems in ſpeculative philoſophy, which have been produced in different ages and countries of the world, by the wild imaginations of men; or elſe they have been productive of the worſt diſorders in human affairs, when exerted about the practical duties of life, in religion, politicks, and morals. Her efforts here ſerve only to pervert man from the great end of his being; to rob him of all his animal, as well as rational enjoyments, in order to ſubſtitute her own viſionary ones in their room; and often to change his nature, and incline him to that, which we are told belongs to ſpirits reprobate. Such, we know, have been the effects at all times, of extravagant enthuſiaſm and wild ſuperſtition. . .

When we look into the hiſtory of the world, we ſhall find that fancy has been but ſeldom employed in her moſt glorious ſphere, that of aſſiſting human nature in its progreſs towards perfection; on the contrary, her chief office has been, to debaſe, or pervert mankind. The reaſon of which is, that this part of the human frame, has, in moſt nations of the world, been wholly neglected, and left to chance. There has been care taken in many, even to exceſs, to improve the intellectual powers; by which, numbers have ſpent their lives fruitleſsly in abſtract ſpeculations, and uſeleſs, often impenetrable metaphyſics. Law-givers and magiſtrates have endeavoured to reſtrain the paſſions moſt dangerous

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to ſociety, within prop'er bounds, by pe'nal laws. Moraliſts and philoſophers have tried to prevail on men to dó their duty, by ſhewing them what it is'; while the imagination left to itſel'f, unguided and unreſtrained, laughs at their váin attempts, and ſhews itſel'f par'amount to all the dictates of re'aſon, to all laws, divi'ne and húman. . .

It is evident that the perfec'tion of man's nature, can be attained o'nly by a prop'er cultivátion of the ſev'eral fac'ulties, belonging to the ſev'eral par'ts of his com'plicated frame, in a dúe degree of ſubordina'tion. That the intellec'tual, or rat'ional part, ſhould hold the firs't rank in improving and directing the imaginátion; and that bóth ſhould unite, in reſtraining and guiding the an'imal part. This can be done ónly by a right education: and there nev'er has been yet' in an'y age or country, a nat'ional mode of education eſtabliſhed with that' view. . .

To cultivate the nóbler powers of the human mind, ſo as to carry them to perfec'tion, is againſt the very ſpirit of deſpot'ic government; and in repub'lics, the Ariſtocrat'ic form approaches too near tyr'anny, and the Dem'ocratic, too near an'archy; or the ſtrug'gles between the two, occaſion too much fluctuátion, to admit of any ſol'id eſtabliſhment of that ſort. It is only in the well' poized government of Brit'ain, that ſuch' a balance might alſo be kept up in the little ſtate of man'. And upon a compariſon of the ſtate of the human mind, with that of the Britiſh conſtitution, we ſhall find that the on'e, bears a ſtrong reſemblance to the oth'er. Reaſon may be conſidered as veſted with the king'ly power; the paſſions, as the Com'mons, that furniſh the ſupplies to action; and the powers of imagination, as the Lórds, who ſtand as a barrier between the two oth'er ſtates, to prevent tyr'anny, from the too great exertion of authority in the on'e; and an'archy, from the unruly turbulence in the oth'er. . .

Now if the minds of the inhabitants of this country, were formed, by a ſuitable education, correſpon'dent to the nature of the conſtitution, which ought to be the caſe in all wiſe ſtates, it would produce ſub'jects, wor'thy of ſo noble a form of government, and capable of ſuppórting it againſt any efforts which might be made to overthrów it. Nor would there be found ſo much difficulty in accompliſhing this point, as may at firſt view be imagined. It would be brought about by a change in a ſin'gle article, wherein we have proceeded very erróneouſly ever ſince the revival

revival of letters; and which change, would be allowed, upon the ſlighteſt examination, to be much for the better, and likely to produce the happieſt effects. . .

To ſhew this in as ſhort and clear a light as poſſible, let it be remembered, that the inſtrument uſed to cultivate all the nobler faculties of man, is language. Now there are two ſorts of language in uſe; the one, ſpoken; the other, written. The one, manifeſted by the living voice; the other, by the dead letter. The one, Divine, given by God himſelf; the other human, the invention of man. Have we neglected then the inſtrument provided for us by the Allwiſe Artificer, who beſt knew what was fitted to carry his own work to perfection; have we changed it for one, the invention of ſhort ſighted man, and beſtowed all our pains upon the culture of the latter, wholly neglecting the former; and ſhall we hope to do it with impunity? No, there is not any deviation from Nature, which is not attended with proportional ill effects; but moſt of all, in this moſt important article, upon which, the right cultivation of all our nobler faculties, depends. . .

Thought and feeling, make up the whole of man's perceptions. Theſe are communicated by two ſpecies of language, utterly different, and independent of each other. Words, make up the language of thought, or ideas; the language of feeling, or inward emotion, is compoſed of tones, looks, and geſture. It is true they may be united, and when cultivated together, and brought to perfection, they may carry the whole of man's nature to perfection alſo. But when the language of ideas, or thought, comes to be ſeparated from the language of feeling, or emotion; when words alone are attended to, without any regard to their concomitant tones, looks, and geſture; it is only the intellectual part that can be improved by it, and that too, not nearly in an equal degree, as when they are united; whilſt the more refined powers of the imagination, and the delicate ſenſibilities of the heart, remain dormant, and wild fancy and the paſſions are left to riot at large. Mere words, or the language of ideas alone, though delivered with all the clearneſs of the beſt underſtanding, never yet had any power over the paſsions, nor could excite any feeling; whilſt tones, looks, and geſture, even in an irregular ſtate, have a very powerful influence over the human mind. Of this we have daily inſtances in the little effects

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produced by pul'pit-elocution, from very rati'onal diſcourſes, delivered coldly from no'tes; and on the other hand, in the extraor'dinary impreſſions made, by the wild uncultivated oratory of the Meth'odiſt preachers. And our theat'rical repreſentations ſhew cle'arly, how nec'eſſary the language of tones, looks, and geſture, is, to diſplay the workings of the imagination, and all the internal emotions of the mind; for, were the actors to deliver their parts, with the ſame unan'imated, mo'tionleſs declamation, which is generally uſed in other places, who could endure to ſit out a play? ..

What' have we then to do, but to deſert the wrong' courſe in which we ſet out, and go back to that', which Na'ture herſel'f has pointed out to us. To beſtow our chief pains, upon the cultivation of the liv'ing tongue, and to conſider the writ'ten language, as it ought to be, in a ſubor'dinate light.

To keep a due balance in the conſtitution of the human mind, between the unfeeling deſ'potiſm of the in'tellect, on the on'e hand; and the blind impetuos'ity of the paſ'ſions, on the oth'er; it is neceſſary that the powers of the imagination ſhould be cul'tivated to the ut'moſt, and reg'ulated by the ni'ceſt ar't. This can be done by no oth'er medium, but that of lan'guage; and the language employed in this work, muſt be that of emo'tions, not merely that of ide'as; it muſt be the language of the imagina'tion and the hear't, united to that of the intellect. It is the imagina'tion, as was before obſerved, which chiéfly diſtinguiſhes man from all other animated beings; and on that' account, bears the gre'ateſt ſway over mankind. It is therefore of the ut'moſt importance, that it ſhould be under the guidance of the no'bler part of man's nature, not made ſubſervient to the ba'ſer. Since therefore the alliance of fancy with reaſon, in a due ſtate of ſubordina'tion, is of ſuch moment to the welfare of mankind, and ſo neceſſary to the advancement of human nature towards its ſtate of perfection, let us inquire how ſuch' a union may beſt be accompliſhed. Nat'urally, none ſuch ſubſiſts; it muſt therefore be a work of ar't; and if there be' an art, to whoſe perfection it ſhould be neceſſary that the intellec'tual powers, in their moſt impro'ved ſtate, ſhould hold the firſt' rank; and thoſe of the imagina'tion, alſo cultivated to the hi'gheſt, ſhould hold the ſec'ond, and be ſubſer'vient to the other, in order to controul and regulate the paſſions, we need ſeek no farther for the perfection of human na'ture, than in the perfection of that' ar't.

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It is manifeſt that ſuch an art, muſt be the moſt comprehenſive of all others; it muſt take in the whole compaſs of man's faculties, whether of the intellect, the imagination, or the ſenſes. And as the operation of theſe can be manifeſted only by the means of natural, or artificial ſigns; by words, tones, looks, and geſture; it muſt be an art that inſtructs mankind in the full import, proper uſe, and command, of all thoſe ſigns. In ſhort, the art neceſſary to carry human nature to perfection, and to diſplay all its faculties in their full force and luſtre, can be no other than the art of oratory. . .

I know how ſtrangely ſuch an aſſertion muſt ſound, in an age, wherein this art is unſtudied, unpractiſed, nay almoſt unknown. I know with what force of arms all the powers of prejudice will riſe againſt ſuch a paradox. I know how much the vanity of human nature, which has taught us to conſider ourſelves as the moſt illuſtrious of nations; and the pride of philoſophy, which has ſet up an independent throne amongſt us, and claims the ſole right of empire over the mind, muſt be alarmed at a doctrine which ſtrikes at once at the very foundation of their authority. But from prejudice, vanity, and pride, let us appeal to the throne of reaſon, and ſee whether this opinion be not founded in the nature of things, and whether it has not alſo been confirmed by experience. To prove that the art of oratory is ſuch a one as I have deſcribed, we need only conſider wherein the preeminence of human nature, over the reſt of the animal creation, conſiſts. Let us follow the uſual diſtinction made on this occaſion, that of reaſon and ſpeech; without reference to the imagination, which yet I have ſhewn to be more peculiarly the characteriſtic of our nature. Under the term reaſon, I here include all the intellectual faculties; under the term ſpeech, all the artificial and natural ſigns, whether words, tones, looks, or geſture, by which the exertions of thoſe faculties, are manifeſted and communicated. The latter part, clearly and unqueſtionably belongs to oratory, and is its peculiar province. The former alſo, ſo far as the internal exertions, and progreſs of the intellectual faculties, depend upon the uſe of thoſe ſigns, ſo far muſt that too rely upon the aſſiſtance of that art. And when it is conſidered that without the uſe of thoſe ſigns, the mind could ſcarce make any progreſs in knowlege; and without a right uſe of them, muſt continually fall into error; it will be found that the improvement of the intellect itſelf, muſt in a great meaſure depend

depend upon it. But with regard to the more refined powers of the fan'cy, and the more delicate affections of the hear't, it is impos'sible without the aid of this art, that they ſhould be manifeſted ſo as to produce any gre'at effect.

Having thus ſhewn the neceſſity of this art to the cultivation of man's no'bler faculties, let us now ſee, whether by the accompliſhment of it, they are not brought forward alſo in their due ſtate of ſubordina'tion. Who' does not ſee that the intellectual powers muſt hold the fir'ſt rank, and regulate all the reſt, in the exerciſe of that art? Who' does not ſee that fancy acquires her greateſt fo'rce and or'nament, when under the direction of the intellect? And who does not ſee that the union of theſe two muſt of courſe give them an empire over the paſ'ſions, to govern them at will? The perfection of this art therefore, nec'eſſarily inclúdes the perfection of all man's nobler faculties, and is, on that' account, of all oth'ers, the art moſt worthy of man's attention.

Now let us ſee how far this hypotheſis has been ſupported by expe'rience. For, if what I have advanced upon this ſubject be well founded, it will follow that the people of tho'ſe countries, where the gre'ateſt pains were taken to cultivate and refine their ſpee'ch, and where the ſtudy and practice of or'atory, were moſt gen'eral; approached the ne'areſt to the perfection of human nature. But does hiſtory war'rant the truth of this? Let us try. What' nations were thēy who applied themſelves to tho'ſe ſtudies, and the practice of that' art? We know but of two', from the creation of the world to this hour; the Grēeks and Rōmans. Do not their very na'mes flaſh conviction on us? Need there mo're be ſaid to prove the point? Are not theſe the ver'y nations allowed by the univerſal voice of āll mankind, to have excelled all oth'ers, and to have carried human nature to a degree of perfection, which none befo're them ever reached, none ſin'ce have arrived at, even with the aſſiſtance of their ad'mirable pre'cepts, and bright exam'ples; together with many glo'rious li'ghts and advan'tages which thēy wan'ted? Were not theſe the o'nly nations that ever were maſters of the oratorial art? Will not this' ſatisfy us. Do we want far'ther proof that it was to that' art they were indebted for their pre-eminence over the reſt of the world? Let us examine at what pe'riod of time it was the Greeks ſhone forth in all that blaze of glory; we ſhall find it was, when oratory had reached its merid'ian. Among what partic'ular people of Greece, did the gran'd conſtella'tion of human

human excellencies ariſe, whoſe number and luſtre have not been e'qualled ſince ſun and moon were made? Among the Athe'nians, where oratory reached its hi'gheſt pitch. When did the æra of the Ro'man glory commence? Not till after the art of oratory had arrived at its ſum'mit. In bo'th nations when did this ſplendour vaniſh? When the ſun' of oratory was ſet'.

Is there any doubt yet' remaining? Will' not the reaſon and nature of things, corroborated by the ſtrongeſt facts, overthrow pre'judice? Shall' we not believe in the amazing powers of eloquence, the accounts of which are ſo ſtrongly authen'ticated, unleſs ſhe ſhould preſent herſelf to our ſen'ſes, in all the charms wherewith ſhe was on'ce adorned, and through them', fo'rce conviction on our minds? It is to be feared a proof of this' kind is not to be expec'ted by us, in our pres'ent ſtate. Much time, much pa'ins did it coſt the an'cients, before they brought that art to perfection; much ti'me, much la'bour muſt it coſt the mod'erns, before they can attempt to ri'val them in that point. Yet ſurely, from circumſtances, and the nature of things, we may form a juſt' idea of the charms and powers of oratory, without having them exem'plified to us, in a liv'ing inſtance.

Imagine to yourſelves a Demos'thenes, addreſſing the moſt illus'trious aſſembly in the wor'ld, upon a point, whereon the fa'te of the moſt illuſtrious of nations, depend'ed. How awful, ſuch' a meeting! How vāſt, the ſubject. Is man', poſſeſſed of talents ad'equate to the great occaſion? Ad'equate—Yes, ſupe'rior. By the power of his eloquence, the auguſt'neſs of the aſſem'bly, is loſt', in the dig'nity of the or'ator; and the impor'tance of the ſub'ject, for a while ſuſpend'ed, by the admira'tion of his tal'ents. With what ſtreng'th of ar'gument, with what powers of the fan'cy; with what emo'tions of the hear't, does he aſſau'lt and ſub'jugate the who'le man', and at once cap'tivate his re'aſon, his imagina'tion, and his paſ'ſions. To effect this, muſt be the ut'moſt effort, of the moſt impro'ved ſtate of human nature. Not a fac'ulty that he poſſeſſes, is here unemploy'ed; not a fac'ulty that he poſſeſſes, but is here exert'ed, to its hi'gheſt pitch. All his inter'nal powers are at work; all his ex'ternal, teſtify the'ir energies. Within', the memory, the fancy, the judgment, the paſſions, are āll buſ'y; witho'ut, every muſ'cle, every ner've is exert'ed; not a fe'ature, not a lim'b, but ſpe'aks. The organs of the bod'y, attuned to the exertions of the mi'nd, through the kin'dred organs of the hearers, inſtan-

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ta'neouſly, and as it were with an elec'trical ſpirit, vibrate thoſe energies from ſou'l to ſou'l. Notwithſtanding the diver'ſity of minds in ſuch a multitude, by the li'ghtning of eloquence, they are mel'ted into ōne maſ's; the whole aſſembly actuated in on'e and the ſa'me way, become as it were but ōne man', and have but ōne vo'ice. The univer'ſal cry is, Let us march againſt Phil'ip, let us fight for our lib'erties, let us con'quer, or die'.

Here o'nly it is, that the admirable mechaniſm of the human frame, sō far as it regards a union with an intellec'tual mi'nd, and sō far as it is fitted to diſplay all the hidden powers of that mind to vie'w, can' be manifeſted. In the'ſe exertions, the divi'ne part of us, becomes as it were an object of the ſen'ſes; it is to be ſee'n, to be hear'd; it li'ghtned, in the e'ye of a Pericles; it thun'dered from his voi'ce. If any one do'ub: of the truth of what I have here advanced, let him reflect, whether there is any oth'er ſituation in life, any oth'er art or profeſſion, in which it is pos'ſible for man, at on'ce to diſplay, a'll the force, of a'll his faculties, both of bod'y, and mi'nd. If there be not', the point muſt be gran'ted. Compare Xer'xes, on his thro'ne; Phil'ip, in the battle of Chæronéa; Archime'des, in his clos'et; or Vir'gil, in his ſtud'y; with Demoſ'thenes, rouſing the Greeks to the preſerva'tion of their liberties—How do the King', the gen'eral, the philoſ'opher, and the po'et, ſink' below the or'ator.

What a magnifi'cent idea, and yet how ſtrictly juſt', has the enthuſiaſtic ſpirit of Milton preſented to us, of the power of the orators of old, in the few following ad'mirable lines; where ſpeaking of thoſe of Athens, he ſays—

> Thoſe ancient, whoſe reſiſ'tleſs eloquence
> Wielded at will' that fier'ce democracy;
> Shook th' ar'ſenal, and thun'der'd over Gree'ce
> To Ma'cedon, and Artaxer'xes' throne!

Ō thou genius of eloquence! that didſt once irradiate thoſe thy two fa'vourite nations, and beam around them a luſtre more than hu'man; whith'er art thou fled? Thou who didſt love to dwell with lib'erty, why haſt thou refuſed to viſit this land of free'dom? But thy indigna'tion is juſt'ly kindled againſt us; we have paid thee nō hom'age; whilſt all our vows are addreſſed to a uſur'per, who was on'ce thy ſervile miniſter. It has therefore fared with us, as with the Iſ'raelites, when they worſhipped an idol of their ōwn hand'iwork,

han'diwork, and the liv'ing God', withdre'w his' pref'ence from them. Britons be wife; appe'afe the angry Genius; court him to be propit'ious to your vows. Dedicate but on'e temple to him, he will en'ter it; he will kin'dle the facred fire, never more to be exting'uifhed, and fpread a ne'w glory round the land. Under his beni'gn influence, the ar'ts will revi've, as of o'ld; relig'ion and mor'als, flou'rifh; lib'erty, be fecu'red; and Britain fhall reign a Quee'n among the nations, 'till time fhall be no mo're.

DISCOURSE II.

THE motives to induce gen'tlemen to promote a plan for cultivating the living language, and the powers of elocution, have been already fuffic'iently urged in my former difcourfe. But there is anoth'er part of human fpecies, and furely the moft a'miable, that are e'qually concerned in it, I mean the fa'ir fex. I know not by what ftrange fatality it has happened, that in the impor'tant article of educa'tion, they have fcarcely been confidered The lordly maflers of the creation have chalked out a courfe of inftruction for themfel'ves, but the wom'en are left to make the beft ufe of their talents that they can', without a'id or aflift'ance. And yet, that they are born with minds ca'pable of as high improvement as thofe of the oth'er fex, has been amply proved in the inftances of feveral ladies, who have diftinguifhed themfelves as eminently in the'ir fphere, when they have had e'qual advantages of culture. Is it wife, is it pol'itic in men to make no' proviſion for the improvement of the minds of thofe, who are to be their ne'areft and de'areft aſſociates in life? With what juftice can they af'terwards complain, when they do not meet with the delights of a rat'ional fociety with thofe, whofe minds have never been ftored with knowl'ege? Or how can they blame them for paſſing their time in tri'fling amuſements, when they have not been prepared to fill it up in any oth'er way? This neglect has been owing to cauſes which it would not be di'fficult to explain, were it nec'eſſary at preſent to enter upon the diſcuſſion; but I believe all the world are of opinion that it is time ſome rem'edy were applied; and I am much deceived if what I am about to propoſe, will not open a ne'w path of education to

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the ladies, which will terminate in the completion of all that is to be wiſh'ed for by them' in that point.

To put this in a clear light; let us only conſider, what the nat'ural conſequences would be, of introducing the tru'e art of reading. Of all arts it would be found the moſt bewit'ching, when people ſhould have made any progreſs in it upon ſu're grounds. In that caſe it would prove the moſt ple'aſing exerciſe when alo'ne, and make every one enter into the ſpir'it of an author with ten times the reliſh; and in com'pany, it would be conſidered as one of the fo'remoſt accompliſhments, and which would moſt contribute to the enterta'inment of the hearers. How deli'ghtfully would the compoſit'ions of our poets ſound from their ſweet voices; and how irreſiſtible muſt they themſelves prove, if they approached nearer to the perfec'tion of their nature, as deſcribed by Milton in his E've, where he ſays—

> ——————— ſuch prompt eloquence
> Flow'd from her lips, in proſe, or numerous verſe;
> More tu'neable, than needed lute or harp
> To add mo're ſweetneſs.

More tuneable inde'ed than lute or harp would ſuch elocution be, and furniſh an accompliſhment far' more ple'aſing, indepen'dent of its util'ity, than an'y of the ſplendid trifles, no'w in faſhion. The fund of entertainment of this kind would be inexha'uſtible, from the in'finite number of authors, and vari'ety of their compoſitions, both in poetry and proſe. But above a'll, what a deli'ghtful employment would it be to moth'ers, were they but qual'ified for the taſk, to inſtruct their little prattlers themſel'ves, in the rudiments of a pure and correct' ſpeech, inſtead of leaving them to be corrupt'ed by ignorant mercenaries. How muſt their hearts glo'w within them, upon finding the ſucceſs' that would attend their labours; when they might hope they were forming future prop's to our declining chur'ch, and future bul'warks to our tottering ſtate. With what cordial delight muſt the fáther of a family, behold the moth'er of his chil'dren, engaged in ſo u'ſeful and a'miable a taſk.

It is well known that the fir'ſt examples of eloquence, exhibited at Ro'me, in any degree of perfec'tion, were produced from the early pains taken with the Gracchi, by their mother Cornelia; a woman born with uncommon talents for elocution, and the fir'ſt perſon known in that' ſtate, to have cul'tivated powers of this'

this' kind, as far as her o'wn application could go, at a time when the art was utterly unkno'wn, and the great article of ſpeech was left wholly to the guidance of chan'ce, as amongſt us at this day. But if the art of ſpeaking were now to be revi'ved; and if the ladies had the advantage of regular inſtruc'tion in it, have we not reaſon to believe that there might many Brit'iſh Cornelias ariſe, to form orators ſupe'rior to the Gracchi; for this we know was the caſe at Rome, after that art had been introduced.

In this' way, ladies! you would be in your prop'er ſphere; you would be the help'-mates you were deſigned to men Nature made you of a ſof'ter clay, of a more del'icate mould than ou'rs. She has given you ni'cer ſenſibil'ities of hear't, more ex'quiſite percep'tions of fan'cy. It is your pecu'liar province therefore, to mould the ten'der hear't, and teach the young' ide'a how to ſhoot. Let the part of man' be, to guide the more vig'orous underſtanding. Man, is formed for pub'lic, as well as for pri'vate life; wom'an, for private life o'nly. Let the experienced father inſtruct the child in what is fit for his pub'lic ſphere; let the ſkilful mother train him in what reſpects domeſt'ic life. The care of e'ach, is e'qually neceſſary to form comple'te men'; and the mo'ſt accompliſhed men the world has ever ſeen, we're formed in this way.

But now let us conſider ſome co'nſequences ſtill mo're important, that would nec'eſſarily follow from this. Upon making ſome prog'reſs in the art of reading, it would be found impoſſible to arrive at perfec'tion in it, without a complete knowlege of the language both in its grammat'ical, and rhetor'ical parts. It would be found impract'icable to deliver intelligibly to oth'ers, what they did not thoroughly underſtand themſel'ves; to give grace in utterance to elegance of expreſſion, which they did not perce'ive; or due force to ſentiments which they did not fe'el. A thorough knowlege therefore both of gram'mar and rhet'oric, would become abſolutely neceſſary to this end. But as theſe are dry and laborious ſtudies, they are not likely to be vol'untarily purſued, without ſomething to ſwe'eten the toil. This, I have ſhewn, would not be wan'ting to thoſe, who ſhould have made any progreſs in the art of reading. The lights which the two ſtudies would mu'tually throw on each other, would make the taſk eaſy; and the deli'ght propoſed by accompliſhing the en'd, would make them even fon'd of the me'ans. Where

labour

labour is lov'ed, it ceaſes to be' labour. Let therefore that on'e point be eſtabliſhed, let there be a method of teaching young ladies to read well', upon principles of grammar and rhetoric, they will apply themſelves to ſtudy the beſt writers with a'rdour, becauſe with deli'ght. In the Engliſh language alo'ne, there will be found a ſuffic'ient number of authors, in ev'ery ſpecies of writing, to ſtore their minds with a'll kinds of knowlege, which can be either u'ſeful, or ornament'al; and they will have been prepared before-hand, to diſpla'y that knowlege, whenever there is occa'ſion for it, in the beſt', and cle'areſt light. In this' caſe, the ladies would have a manifeſt ſuperior'ity over the men, in ſeveral important articles, whilſt the pres'ent mode of education is continued. They would have no occaſion to grudge the men their extraor'dinary labour in ſearch of knowlege, through the rou'nd-about, ſtee'p, and perplexed paths of Lat'in and Gre'ek; when they might arrive at the ſa'me end, in hal'f the time, through the e'aſy and pleas'ant road of their moth'er tong'ue. They would have no cauſe to envy them their acquiſitions in two dead' languages, which they are never after to have an opportunity of diſpla'ying, either by ſpe'ech, or wri'ting; whilſt they ſhall be miſtreſſes of the liv'ing language, which alo'ne is employed on a'll occaſions, whether of u'ſe, or or'nament, either by the tong'ue, or the pen'. Let the men' boaſt that they can write Lat'in correctly; let them ſmile, and be content with ſpeaking and writing Eng'liſh in its purity. Let tho'ſe, value themſelves on their critical ſkill in the works of Homer, Sophocles, Virgil, and Horace, in the orig'inal; let theſe, be content with reading them in tranſla'tions, nor think they lo'ſe much by the difference; but let them plume themſelves on their ſuperior'ity, if they ſhould have a clea'rer perception, and a ni'cer reliſh of the beauties of Milton, Shakeſpeare, Pope, and Swift. Let men', pride themſelves upon their knowlege in logic, metaphyſics, mathematics, and other ſpeculative ſciences; let the elegant arts, and all that can contribute to the happineſs of ſo'cial life, or the delight of ſo'cial converſe, be the ſtudy and employment of the fa'ir. Theſe will be the natural conſequences of making the art of reading, and the grammatical ſtudy of Engliſh, the two fundamental articles in fe'male education. But the good will not ſtop he're; it will prove, in its conſequences, equally beneficial to the men'. For ſhould they, from the inveterate force of cuſtom, perſevere in their o'ld track, ſoon after theſe

ſtudies

ſtudies ſhall have been purſued with ſucceſs by the la'dies, they muſt be adopted by the men' alſo, and made part of their courſe. A young man of one and twenty, after having finiſhed his ſtudies, would be aſhamed to be out-done by a girl of ſixteen, in propriety and grace of elocution, and in a critical knowlege of our mother-tongue. This, will excite an emula'tion, which will tend to the improvement of bo'th parties. A reliſh for the ſa'me art, and purſuit of the ſa'me ſtudies, would neceſſarily produce in the two ſexes, ſuch a deſire of commu'nicating their thoughts, and diſpla'ying their talents to each other, as to introduce that go'lden ſtate of ſocial converſe, which is nev'er to be hoped for, but where the ſociety is compoſed of bo'th ſexes. The men', would no longer be devoted to the bot'tle, or ga'ming; nor would the la'dies find, ſuch ſuperlative delight, in a ro'ut, or a drum'. The ſuperior pleaſure ariſing from ſuch a'miable intercourſe, would put an end he're, as it has done in Fran'ce, to all ſep'arate ſocieties of the ſexes. This would be productive of ſuch har'mony and good wil'l between them, as to eſtabliſh that degree of equal'ity, which is abſolutely neceſſary to a clo'ſe and in'timate union. Bo'th ſexes being on a par, in the moſt material articles of knowlege, com'mon to both, and in which a degree of excellence is equally neceſſary to' both, would no longer have any invidious diſpute about ſuperior'ity. The women, equally diſtinguiſhed in the domes'tic, with the men, in the pub'lic ſphere of life, might claim e'qual merit. Nor would there be an'y difference, but what naturally reſults, from the ſuperior talents, labour, and difficulty, attendant on the on'e employment, more than the oth'er; about which', there could be no competit'ion.

In ſhort, it reſts upon you' ladies! to bring about this reformation; nor can you, in ſo' doing, be thought to ſtep out of your ſphere; as the moſt per'fect and critical knowlege of Engliſh, could never be charged on you as an affecta'tion of learning, or fe'male pedantry. And the men will readily allow, that the tong'ue is the weap'on of the fair; nor can they blame them if they pol'iſh it to the utmoſt, and learn the moſt perfect uſe and management of it. When that' is done, let the men take ca're of themſelves; for ſhould they continue to rely upon their o'ld weapon, the pen', to the neglect of ſpe'ech; and on their ſkill

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in the dead' languages, without cultivating their own; they would find themſelves overmat'ched in all topics of converſation, and vic'tory declare itſelf on the ſide of the la'dies.

DISCOURSE III.

IN my two former diſcourſes, I endeavoured to ſhew the great importance of cultivating the liv'ing language, towards the general improvement of human nature itſel'f, in all its no'bler faculties and powers; in this', I ſhall conſider its uſe more particularly with regard to ſoci'ety, in the improvement of man'ners and converſa'tion.

It is evident that a general application to boo'k-language, with a total neglect of the liv'ing tongue, is not' the way to improve the faculties of ſpe'ech. Accordingly we find that in a country abounding with excellent wri'ters, a good ſpe'aker is almoſt a prod'igy. No obſervation is more common, than that boókiſh men are remarkable for tacitur'nity. Nor is this ſilence to be conſidered as a mark of wis'dom, or the effect of deep think'ing, as is generally ſuppoſed, for in fact ſuch men find it dif'ficult, through want of practice, to expreſs their thoughts with e'aſe, and therefore avoid ſpeaking as pa'inful. Yet many of them can wri'te their ſentiments readily, becauſe they have been accus'tomed to writing. While on the other hand, a ſuperficial man of the world, by being habituated to converſa'tion, ſhall always be able to expreſs his thoughts, however inac'curately, yet with volubil'ity and fre'edom; though infinitely inferiour to the ſtu'dious man, both in knowlege of things and words; as would ev'idently appear ſhould they bo'th reduce their thoughts to wri'ting. Thus the lear'ned, often think', without ſpe'aking; and oth'ers, too often ſpe'ak, without think'ing. They who have the beſt' materials for converſation, cannot make uſe of them for want of a free' utterance; and they who have a read'ineſs of ſpeech, want the neceſſary mate'rials, to make it anſwer an'y end, either of pleaſ'ure, or prof'it. Does not the neglect of this uſeful branch of education, tend to make men mi'ſers in knowlege? to brood in ſe'cret over their hoard of ideas, and to engage in ſel'fiſh purſuits?

There was ſome years ſince given to the world an Es'timate of the manners of the times, which were referred by the author to the

the principle of effem'inacy. But it might as jus'tly be aſ-ſerted, that the Thames owes its plenty of water, to ſome ſmall riv'ulet that runs into it, as that the variety of corruptions, and depraved manners of the age, were owing to a principle, whoſe operations are confined to ſo nar'row a ſphere. It is ſurpriſing that the reverend author ſhould not have recollected the trúe ſource, pointed out every where throughout the whole Chriſtian diſpenſation, of the chief vir'tues belonging to man, I mean benev'-olence; ſtyled in the ſcripture phraſe, Char'ity; and conſe-quently its oppoſite, ſel'fiſhneſs, muſt be the ſource of our worſt vices. And ſhould a néw eſtimate be made, it would be found that all the polluted manners of the times, which he has in váin endeavoured to derive, from his ſcanty rill, effem'inacy; naturally flow from the plen'teous fountain of ſel'fiſhneſs. The virtues and vices, in all ages and countries, have had their different degrees of aſcendency, in proportion as the on'e, or the oth'er of theſe principles had the predom'inance. And indeed as all the principal virtues and vices, depend upon the proper diſcharge of our ſocial duties, or the contrary, they can be referred to no oth'er ſource. Now nothing can contribute more to the propagation of ſel'fiſh-neſs in this country, than the aſcendency which the writ'ten lan-guage has obtained amongſt us, over that which is ſpoken. In order to prove this, I muſt beg my hearers to recollect a propo-ſition, ſufficiently made out in a former diſcourſe, that the mere language of ideas, whether written, or ſpoken, can, of itſel'f, have no other power but that of conveying knowl'ege, and im-proving the underſtan'ding; to touch the heárt, and agitate the fan'cy, it is requiſite that the language of emótions ſhould be joíned with it; the language of tones, looks, and geſture.

In all pub'lic communications by the living voice, thrée differ-ent effects will be produced, according as the ſpeaker neglec'ts to unite theſe two languages; or as he unites them unſkil'fully and diſcor'dantly; or as he blends them in dúe proportion, ſo as to form harmony.

In the firs't caſe, no emotion can pos'sibly be communicated by the ſpeaker. He who has no feelings in himſel'f, nor makes uſe of any ſigns of feelings, can never work upon the ſenſibility of oth'ers. He may communicate knowl'ege indeed, of a certain kind, and to a certain degree, provided his hearers will be at the pains of commanding their own attention, in ſpite of a dull mo-not'ony, whoſe very náture it is, to dead'en and diſ'ſipate attention.

In the ſec'ond caſe, where the ſpeaker uſes the language of emotions unſkil'fully and diſcor'dantly, he becomes either an object of ridicule or diſgus't, to his intel'ligent hearers; who ever after avoid him, or if they dó attend, indulge themſelves in a malignant ſatisfaction, by laughing at his abſurdities.

In the las't caſe, rarely, very rarely ſeen amongſt us, where the ſpeaker blends the two languages prop'erly, the fancy, the paſſions, the underſtanding, are all ple'aſingly agitated; each individ'ual receives an addit'ional delight, from the ſum communicated to the whóle auditory; reflected from e'ye to e'ye, during a charmed atten'tion to the orator; poured out from breas't to breas't, when his ſilence permits them to give wáy to the fulneſs of their hearts. Perhaps there is no oth'er ſituation, in which the ſócial diſpoſition of mankind is ſo ex'quiſitely gratified. They aſſemble at ſuch meetings with ſatisfac'tion in their looks, from expectátion of the delight which they are to receive; they part with mutual congratulations, on account of mutual benefit and entertainment. Such' an intercourſe, frequently repeáted, tends to erad'icate all ſel'fiſh paſſions; and to invig'orate all the finer emotions of benev'olence, and the gre'at duty of Chriſtian charity. The jus'tneſs of this picture, muſt be acknowl'eged by all, who at any time have heard good' preachers deliver their diſcourſes with fórce and feéling.

Of theſe thrée ways, it is evident, that the firſt, is calculated to render us un'ſocial; the ſecond, dis'social; and the third alóne can make us, what we were inten'ded to be, ſócial beings.

In the las't of theſe, through want of inſtruction, it is exceedingly difficult to arrive at any degree of excellence, and therefore few make the attempt. Vanity, or enthuſiaſm, have wrought upon ſome to adopt the ſec'ond method; on which account, they are as much deſpíſed and avóided, by men of ſen'ſe and táſte, as they are fol'lowed and admired, by foóls and fanat'ics. But the bulk of our public ſpeakers, hopeleſs of attaining the perfection neceſſary to the thir'd method, and ſtudious to avoid the ill-conſequences of the ſec'ond, of courſe fall into the firs't; in which, by not pretending to any mer'it, they diſarm cen'ſure; and paſs-through life contented without hon'our, provided they eſcape diſgrácе.

Such' being the ſtate of public elocution, few people can reap either prof'it or pleaſ'ure from it. Men therefore in general have recourſe to boóks, both for inſtruction and entertainment. This ſort of entertainment is in its own nature a ſel'fiſh one, as the exercise

ercise is performed alone, and the reader has no one to partic'ipate of his satisfaction. Nor is there a greater enemy to facil'ity of utterance, than a habit of silent reading; or which more disqualifies persons from making a figure in conversation.

But it may be said, that though in the present state of public elocution, the social feelings are not exercised, and that silent reading contributes to destroy them for want of communication, which alone can give them vigour and spirit; yet when men come to mix with the wor'ld, both in private and pub'lic societies, they will find that this deficiency is amply made up by conversation; and that all the social feelings, all the delicate sensibilities of our nature, will be regulated, and duly exercised, by keeping good company. Indeed if the usual topics of conversation ar'e of that nature, and if the world abounds in persons who deliver themselves upon such topics with feeling and taste, such an effect might reasonably be expected. But if we examine the general state of conversation amongst us, we shall find that it is rather calculated, like that of public elocution, to render us un'social, or dis'social, than social beings. The bulk of mankind may be divided into four classes. The first, and most numerous, consists of the insip'ids; who, having lit'tle knowlege, lit'tle feeling, and less' power of communicating them, are sure they can make no figure in conversation; and in order to conce'al their deficiency, hide themselves in perpetual crowds; run to all public places, routs, assemblies, opera, playhouse, &c These always wear the same countenance, have but on'e set of phrases, which they adapt to all topics, and speak in the bon ton, that is, without any change of tone at all. They would not for the world discover any emotion, either by look, gesture or voice; and by a constant habit of suppressing their signs, they at last come to subdue the emotions themselves. Even laugh'ter, that happy gift of our Maker, to gladden the heart of man, is looked upon by some of these to be a breach of decorum, and therefore they take great pains to suppress' it. Thus having little pretensions to rationality, the disting'uishing property of man, according to som'e philosophers; or to risibil'ity, according to oth'ers; they have no oth'er characteristical mark of human creatures, but that of walking upon two' leg's, with indeed the additional circumstance of being always well dress't. These beings by degrees lose all feeling, and thus are rendered un'social by society. Numbers of this class are to be found among what is commonly called the bes't company.

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The ſec'ond claſs, may be called the Diſ'putants; who, having collected from books a heap of undiges'ted knowlege, and a very aukward and inaccurate manner of ſetting it fo'rth in diſcourſe, are engaged in en'dleſs controverſies and wrangles, maintained with great wármth and vi'olence, to the no ſmall rouſing and invigorating of all the wor'ſt paſſions of man, pride, envy, hatred and malice. And thus are theſe men rendered dis'social by ſociety, and may juſtly be called bad' company.

The thir'd claſs, conſiſts of the ſmárts and the wit's; who have only ſuch a ſmat'tering of knowlege, as to look down with contem'pt on the inſipids, and to make ſpo'rt of the diſputants. Their fávourite enjoyment, is a perpetual rid'icule of all that is ſérious and goód; they attempt to laugh oth'ers, and really laugh themſel'ves, out of all ſocial feelings; and ſeem to think riſibility the trúe characteriſtic of man. Theſe are dread'ed and avoi'ded by the Inſipids; called bad' company by the Diſputants; and reckoned mighty good company, by fools and themſel'ves.

The fo'urth claſs, is made up of thoſe, who give themſelves up to ſenſual'ity, volup'tuouſneſs, and prof'ligacy of all ſorts; who conſtantly acting againſt the principles, upon which the no'bleſt purpoſes of ſociety are founded, may juſtly be termed An'tiſocialiſts, and called the wor'ſt company in the world.

It is much' to be wiſhed, that the number of thoſe, whoſe converſation can at once enlighten the underſtand'ing, delight the fan'cy, and make the heárt diſtend with benev'olent ſenſations, by means of a happy union of the twó languages of art and nature, were ſo great as to form a fifth' claſs; but rarely are ſuch' men to be found; and móre rarely have they an opportunity of exerting their talents, in the dis'sonance of mixed company, not tuned to their pit'ch. Hap'py the man who can find ſuch' a one, to be the chóſen companion of his prívate hours; or who can now and then pick out a ſelec't ſet, to partic'ipate of the ſatisfaction, which ſuch a one is capable of diffuſing, through perſons of nice ſenſibility and juſt taſte.

It cannot be denied that the imprővement of converſation, would greatly contribute to improve our man'ners, and make us take delight in rational ſociety. The way to improve our converſation, is, to make that a chi'ef object of attention, in the educátion of our youth, of bóth ſexes, by inſtructing them in all the points eſſential to it, inſtead of leaving it, as we do now, to chan'ce. To attend to their ſpeech, from their firs't efforts to articulate,

articulate, to the ut'moſt perfection of a refined elocution. To make them ſtudy the preci'ſe méaning of all the words and phraſes in their na'tive tongue. By conſtant practice both in reci'ting the beſt works, and their own extemporaneous com'ments upon them, to give them a facil'ity, and el'egance of expreſſion. All this will be done of coúrſe, if we will only make the living language, as it ou'ght to be, our firs't object of attention; and conſider the writ'ten one, as it ſhould' be, only in a ſec'ondary light. The way to do this is obvious. To form wri'ters, you train them from the bginning, in the art and practice of wri'ting; to form ſpéakers, you muſt train them from the beginning, in the art and practice of ſpéaking. This would be the moſt effec'tual way, to check the progreſs of that ſordid principle, ſel'fiſhneſs, the nouriſher of every vi'ce; and to give vigour to that nóble one, benev'olence, the ſource of every vir'tue.

DISCOURSE IV.

IN my three former diſcourſes, I endeavoured to point out the advantages which would reſult from the revival of the art of oratory, with relation to three' different articles. The firs't, with regard to the improvement of human nature itſel'f, in cultivating and diſplaying all the no'bler faculties of man. The ſec'ond, with reſpect to the benefits which would reſult from it to the fe'maſe part of our ſpecies. And the las't, with regard to the general improvement of converſa'tion, man'ners, and poli'teneſs. I ſhall no'w, take up the ſubject in a hi'gher tone, and endeavour to ſhew the abſolute neceſſity there is, for the revival of that art, to preſerve the boaſted conſtitution of Great Britain from inev'itable deſtruction, by reſtoring to its due vigour the almoſt wo'rn out prin'ciple, by which alo'ne it can be maintained for any length of time; I mean relig'ion. But as that' is an article, which our ſhort-ſighted politicians have not, for many years, ſeemed to conſider as at all eſſen'tial to the ſta'te, an opinion which has been too fa'tally propagated through the land, I ſhall endeavour in the firſt place to prove, that however religion may be conſidered, in all oth'er ſpecies of government, as only contributing to the well'-being of the ſtate, yet in that of Great Britain alo'ne, it is eſſential

tial to its very exis'tence for any length of time. And afterwards I ſhall ſhew how it may be reſto'red to its due health and vigour, from the preſent deplorable ſtate of weakneſs, to which it has been redu'ced among us.

Every kind of governmeut hath its na'ture, its end', and its prin'ciple. Its nature, is its particular conſtitution or conſtruction to anſwer ſome en'd; its end, is that which is ſought after by ſuch' conſtitution; and its principle, conſiſts in the méans uſed to com'paſs that end. From this view, it is evident that the principle is the moſt eſſen'tial part; is the ſo'ul of government, which puts it into mo'tion, which gives it li'fe and ac'tion. The beſt' conſtitution in the world, and framed to the beſt' end, withóut a prin'ciple, is nothing but a name; and without a ri'ght one, muſt neceſſarily be deſtro'yed; for, if the principle be wrong', a dif'ferent end will be purſued, from that' which was the object of its inſtitution. It follows alſo, that the principle ſhould be ſu'ited to the end, not only in its na'ture, but in its degrée of power and ſtrength; for ſo far as it falls ſhor't of the end, ſo far is the government wéak and defec'tive.

The natural order of inquiry therefore will be, whether we hav'e a principle; whether the principle be ſu'ited to the nature of our government; and whether it be of fo'rce enough to anſwer the end.

All the different forms of government known in the world, may be reduced to three' ſpecies; the repub'lican, mona'rchical, and deſpot'ic. To theſe, the celebrated Monteſquieu has annexed three dif'ferent principles. To the repub'lican, vir'tue; to the mona'rchical, hon'our; and to the deſpotic, féar. In the firſt', and laſt' of theſe, he has incontes'tibly proved, that neither ſpecies of government could pos'ſibly ſubſiſt, but muſt change to ſome oth'er form, upon any oth'er principles than theſe. But in what relates to the mona'rchical, he has not ſhewn that clearneſs and preciſion, which are manifeſted in the reſt of his work. As he ſeems to have formed his idea of monarchy, entirely from that' under which he was bo'rn, ſo he has laid down rules in gen'eral for it, from the partic'ular practice of that ſtate. He hath accurately diſtinguiſhed between the two repub'lican forms, the Ariſtocrat'ic and Democrat'ic, and he has ſhewn the dif'ferent man'ner, in which the principle of virtue is to operate in thoſe dif'ferent fo'rms; nor was there leſs' reaſon to diſtinguiſh between the different forms of mon'archy; the leſs' limited, approaching

to

to the deſpot'ic; and the mo're limited, bordering upon the re-pub'lican. It will not require much penetration to diſcover, that ſuch' a monarchy as that' of England, can'not ſubſis't upon his principle of honour. To convince an Engliſhman of this, there needs only to preſent him with part of the deſcription which he himſel'f gives of that principle. 'By the laws of honour, he ſays, 'that the actions of men are not judged as good', but as ſhi'ning; 'not' as juſt', but as gre'at; not as re'aſonable, but extraor'di-'nary. To this whimſical honour it is owing, that the virtues 'are only juſt' what it ple'aſes; it adds rules of its o'wn invention, 'to every thing preſcri'bed to us; it exten'ds, or lim'its our 'duties, according to its own fan'cy, whether they proceed from 'relig'ion, pol'itics, or moral'ity. There is nothing ſo ſtrong'ly 'inculcated in monarchies, by the laws, by reli'gion, and hon'our, 'as ſubmis'ſion to the prince's will'.'

What' are the neceſſary conſequences of ſuch a principle? Monteſquieu himſelf has deſcribed them in gla'ring colours, in another place.

'Ambit'ion, joined to i'dleneſs, and ba'ſeneſs, to pri'de; a de-'ſire of obtaining rich'es without labour; and an aver'ſion to 'tru'th; flattery, treaſon, perfidy, violation of engagements, 'contempt of civil duties, fear of the prince's vir'tue, ho'pe from 'his weakneſs; and above all, a perpet'ual rid'icule caſt upon 'vir'tue.'

Whether this ba'neful principle, ſo incompat'ible with the Britiſh conſtitution, has not, amongſt other weeds, been tranſ-planted into our ſoil, from a neighbouring country, each man's own obſervation will beſt inform him.

As the profeſſed intention of Monteſquieu was, to treat accu-rately of all the various governments known in the world, and their ſeveral prin'ciples; it is evident that he has been defec'tive in the execution of on'e part of his deſign. For though from his o'wn deſcription, he found that ou'r form of government, would not come exactly under an'y of the heads, into which he had diſ-tinguiſhed them; though he has allotted a ſep'arate chapter, to treat of our conſtitution as a diſtin'ct ſpecies from any other; yet he has not thought proper to ſay one ſyllable about the prin'ciple by which it may be preſerv'ed, but has contented himſelf with foretelling the means by which it will probably be deſtroy'ed. Let us try therefore whether this deficiency cannot be ſuppli'ed, and whether we may not be able to diſcover the o'nly principle,

by

by which it is pos'sible that our noble conſtitution can be ſuppo'rted and preſer'ved.

As our conſtitution is made up of a due mixture of the three ſpecies of government, being partly monarchical, partly republican, and partly abſolute; it follows that no on'e particular principle, belonging to an'y of thoſe, will be ſufficient to anſwer its end, though all three may be employed in it to advantage. The bulk of the people ſhould be bred up to fear the láws, which ſhould be conſidered as veſted with deſpotic power. The legiſlative or repub'lican part, ſhould have vir'tue for its object. And the principle of hon'our, may be employed by the exec'utive, or roy'al authority, with ſucceſs. By honour, I do not here mean that bas'tard kind before deſcribed, but that gen'uine refi'ned ſort ariſing from a love of fa'me, and the rewa'rds attending it; which often ſupplied the place of vir'tue in republics.

From this view, we may ſee the neceſſity there is for ſome oth'er principle, to reg'ulate theſe. For when thre'e different principles, act in on'e ſtate, without any ſubordina'tion, or neceſſary depen'dance of the one on the other, it would be found impoſſible to confi'ne each, within its due bounds, ſo that no on'e ſhould become predom'inant; and as ſuch predominance of any on'e of theſe, over the oth'ers, muſt neceſſarily bring about a chang'e in the conſtitution, the thing to be wiſhed is, that a principle of ſupe'rior force, to an'y, or áll of theſe together, ſhould be eſtabliſhed; whoſe office it ſhould be to preſer've the bal'ance between the oth'ers, to reſtra'in them within their du'e limits, and confi'ne them to their prop'er ob'jects. Nor have we far' to ſeek for ſuch a principle; it can' be no other than that of relig'ion.

To the great power and energy of this principle, Monteſquieu himſel'f has borne teſtimony; for though he never mentioned it as a neceſſary one to any of the forms of government which he treats of, yet he occaſionally ſays, in a part of his work not profeſ'ſedly upon that point, 'that the principles of Chriſtian'ity, 'deeply engraved on the hea'rt, would be infinitely more po'wer'ful, than the fálſe hon'our of monarchies; than the huma'ne 'vir'tues of republics; or the ſer'vile fear of deſpotic ſtates.' Now as he had allowed in his examination of the Britiſh conſtitution, that it was the no'bleſt, and moſt per'fect form of government upon earth, ſo muſt it álſo be allowed, that it ought to have

have the nobleſt and moſt perfect prin'ciple to ſupport it; which, by his o'wn confeſſion, is that of tru'e Chriſtian'ity.

Nothing is more ſtrictly demonſtrable, than that nó ſpecies of government can long' ſubſiſt, without on'e of theſe four principles. With regard to vir'tue or public ſpirit, it is ſo far from operating as a gen'eral principle, that it hardly exiſt's amongſt us, except in idéa; and the very notion of reducing it to prac'tice, is become a ſubject of rid'icule. With reſpect to hon'our, it is to be feared that little of the gen'uine kind remains amongſt us, and that we abound too much in that fálſe ſpecies, which, among many oth'er bad qualities, we have imported from our neighbours. And with regard to fe'ar, or reverence for the láws, the open violátion, and bold defíance of them, in ſuch multitudes of áll ranks and orders, plainly ſhew that they have loſt much' of their force. If we ſhould be without relig'ion too, we ſhould then be a ſtate without an'y principle, and conſequently ready for any chánge, that chance, deſign, or force may bring about.

The famous Biſhop of Cloyne has drawn but too juſt' a picture of the depravi'ty of the times, and the cauſe of it, in a diſcourſe addreſſed to magiſtrates, where he ſays, 'The pretenſions and 'diſcourſes of men, throughout theſe kingdoms, would, at firſt 'view, lead one to think that the inhabitants are all politic'ians; 'and yet perhaps, political wiſdom hath in no age or country, 'been móre tálked of, or leſs' underſtood'. Lícence, is taken 'for the'en'd of government, and pop'ular húmour, for its or'igin. 'No rev'erence for the láws, no attach'ment to the conſtitútion; 'lit'tle attention to matters of con'ſequence, and gre'at altercations 'about trífles; ſuch ídle projects about religion and government, 'as if the public had both to choóſe; a general contempt of áll 'authority, divíne and húman; an indifference about the pre'váiling opinions, whether they tend to produce órder or dis'order, to promote the empire of God', or the dev'il; the'ſe are 'the ſymptoms that ſtrongly mark the pres'ent age; and this 'could nev'er have been the caſe, if a neglec't of relig'ion had 'not made way for it.'

If all this be trúe, as it undoúbtedly is, there cannot be a ſubject of more impor'tance, than to trace the caúſe of this general decay of religion amongſt us; and to point out the means of reſtóring the ſóle principle, by which our conſtitution can' be upheld, to its pris'tine vigour.

Amid the many inquiries made into the caúſes of the decay of religion, and conſequential advances of infidel'ity for many years paſt, it appears to me that the chie'f ſource of both, has eſcaped obſervation; which is, a material defec't in the education of thoſe deſtined for holy orders; I mean a neglect of cultivating the powers of or'atory. In what I have to offer on this ſubject, I would not be underſtood to throw the le'aſt reflection upon the clergy; an order of men for whom I have the higheſt reſpect; on the contrary, I mean in the cloſe of this diſcourſe, to ſtand forth their cham'pion, and reſcue them from that load of blame, which has been conſtantly, with equal ig'norance and injuſ'tice, thrown upon them, for an article in which they are nó way in faúlt; I mean the want of the powers of elocution. And yet that the decay' of religion, has been chíefly owing to the wan't of thoſe powers in the prieſthood, occaſioned by a neglec't of cul'tivating them in our courſe of education, is what I ſhall endeavour to prove in the remaining part of this diſcourſe.

There are twó ways, by which the purity of religion and its precepts, may be defended; by ſpe'aking, and by wríting. Speech, is the immediate gift of God, who has annexed to it, when cultivated by man, and brought to perfection, powers almoſt mirac'ulous, and an energy nearly divíne. He has given to it, tónes, to charm the e'ar, and penetrate the heart; he has joined to it, ac'tion and look's, to move the in'moſt ſoul. By that, atten'tion is kept up without páin, and convic'tion carried to the mind with delight. Perſuáſion, is ever its atten'dant, and the paſ'ſions, own it for a maſ'ter. Gre'at as is the fórce of its powers, ſo unboúnded is their exten't. All mankínd are capable of its impreſſions; the ig'norant, as well as the wíſe, the illit'erate, as well as the lear'ned.

Writing, is the invention of man'; a mere work of árt, and therefore can contain no nat'ural power. Its uſe is, to give ſtabil'ity to ſound, and per'manence to thought. To preſer've words, that otherwiſe might per'iſh as they are ſpoke, and to arreſ't ideas, that might van'iſh as they riſe in the mind. To aſſiſt the mem'ory, in treaſ'uring theſe up; and to convey knowlege at diſ'tance, through the ey'e, where it could find no entrance by the e'ar.

The vaſt ſuperior'ity of the fórmer over the lat'ter, is obvious enough from this view. There is not an'y power belonging to the lat'ter, which the fórmer, wherever its influence can be exer'ted, does not poſſeſs in a more em'inent degree. Whereas there

there are many powers belonging to the former, in which the latter has no ſhare. That works by the whole force of artificial, as well as natural means; this, by artificial means only. None but the learned, can receive benefit from the one; all mankind, from the other. The one indeed ſhould be conſidered only as the handmaid of the other, and employed chiefly in ſuch offices, as ſhe cannot do in her own perſon.

Should therefore our clergy deſert the ſtrong natural means, given by God himſelf, to ſupport religion and morality; ſhould they have recourſe to the weak, the artificial, the mere invention of man; is it ſtrange that their holy cauſe ſhould ſuffer. In attempting to ſupport it chiefly by polemical writings, have they not quitted their proper arms, and faſtneſſes, to engage the enemy at their own weapons, and upon their own ground. By the one, they might command the paſſions of mankind, and gain them entirely to their ſide; in the other, the paſſions, prejudices, and temporal intereſts of men, were too much againſt them, to expect they ſhould be impartial judges, of what was coolly offered to their underſtanding. In the former, the clergy had the field entirely to themſelves; no antagoniſt could riſe up after them, to eraſe whatever impreſſions their oratory had made. In the latter, they had as many adverſaries, as pleaſed to take the field; ſkilled in all the weapons of logic, and armed with the full force of ridicule; which was but too likely to make ſtrong impreſſions upon minds, that were prepoſſeſſed againſt them and their doctrines. How was it poſſible therefore that they ſhould not loſe their cauſe, when brought before prejudiced judges; or how could they expect that truth ſhould prevail, when ridicule, not reaſon, was ſet up to be its teſt.

By this method, our divines have not only changed their celeſtial armour, made by God himſelf, for ſuch as was the workmanſhip of imperfect man; their weapons tempered in pure æthereal fire, for thoſe of brittle ſteel; they have alſo ſwerved from the example, and deſerted the method pointed out by their divine founder. It was by preaching, not writing, that our bleſſed Saviour propagated his doctrines. His example was followed by the Apoſtles, who committed nothing to writing, but plain matter of fact, and unadorned precepts. It was the gift of the tongue, not the pen, which was miraculouſly beſtowed on the Apoſtles; and it is to be ſuppoſed when they addreſſed the different nations, in their different languages, that they did it with

with fo'rce and en'ergy. In what' ſort of ſounds, with what' kind of geſture, muſt St. Paúl have ſpoken, when Félix trembled? With what power of or'atory, muſt he have addreſſed the Athe'nians, when that pol'iſhed people, looked upon him with ſuch admira'tion? And what' muſt have been the force of his el'oquence, when the men of Lyſtra called him Mercury, and would have paid him divine honours?

The ſtud'y, or neglec't of this art, cannot poſſibly be a matter of indif'ference to us. It muſt be productive of the beſ't, or be attended with the worſ't conſequences. It muſt either effectually ſuppo'rt religion, againſt all oppoſition, or be the prin'cipal means of its deſtruc'tion. The Church-ſervice, according as it is either wel'l or il'l adminiſtered, muſt excite great emo'tions, or ſet people to ſleep; it muſt give delight, or occaſion diſguſt; it muſt carry conviction of trúth with it, or appear fictit'ious. And indeed nothing can contribute more ſtrongly to make the lat'ter opinion prevail, than hearing its doctrines delivered in tones and accents quite for'eign from na'ture and trúth. In this', as in li'fe, the general maxim will hold good, that before you can perſua'de a man into any opinion, he muſt firſ't be convinced, that you believe it yourſel'f. This he can nev'er be, unleſs the tones of voice, in which you ſpeak, come from the hea'rt, accompanied by correſponding look's and geſ'tures, which nat'urally reſult from a man who ſpeaks in ear'neſt. On this account, whenever we ſee thoſe ſtrong ſtam'ps of truth, made in nature's mint', the coin paſſes cur'rent, and the words are taken for ſter'ling; where they are not very ob'vious, we ſuſpect cou'nterfeits; and where they are ab'ſent, we ſuppoſe the metal is ba'ſe.

If this be ſo, what muſt neceſſarily be the conſequence of the man'ner in which our Church-ſervice is too' fre'quently performed. Muſt not truth itſel'f paſs for fa'lſehood, when covered all over with her ve'il. If none of the nat'ural criterions, by which ſhe is diſtinguiſhed, appe'ar, muſt not all paſs for fictit'ious. How can a clergyman hope to gain belie'f to what he utters, when he utters it not in ſuch' a manner, as if he believed it' himſel'f. This therefore may be conſidered as the gre'at ſource of irreligion; nor would it be a very con'fident aſſertion to ſay, that this defec't in the miniſtry, has made mo're in'fidels, than a'll the arts and ſubtleties of the en'emies to religion, put together.

For

For as it muſt be allowed, that the divine ſervice, is too often performed in a ſlov'enly and diſagre'eable, or elſe in a co'ld and unaffec'ting manner; it follows that many of nicer taſte are kept awa'y from places of religious worſhip, through diſguſt; and they who continue to frequen't them, may eaſily be made the wor'ſe by it, but can hardly receive much ben'efit. Their devotion cannot be ra'iſed, however it may flag', by hearing prayers ill' read; nor will the doctrines from the pul'pit, acquire ne'w force or credit, by being delivered in a li'feleſs manner, and in unnat'ural tones. The experience of mankind may be appealed to upon this occaſion, whether it is not generally confeſſed in wor'ds, as well as ſhewn in prac'tice, that they perform this ceremony more out of de'cency and exam'ple, than from any aſſiſ'tance they find there to devo'tion, or any ben'efit from the ſer'mon; and indeed were they not' to confeſs it, the general col'dneſs and inatten'tion, the lev'ity in the behaviour of ſome, and drowſineſs even to profound flee'p in others, nec'eſſarily infuſed by the opiate of a dull' monot'ony, would too plainly evince the trúth of the obſervation.

It is chie'fly owing to this defect in the miniſtry, that the ſacred order has not been able to maintain that ſupe'rior rank and influence in the world, to which in its o'wn nature it is entitled. That it has in itſel'f a pre-eminence over āll oth'ers, may be ſeen in the beautiful account given of the inſtitution by the Guardian. 'If, ſays he, to info'rm the underſtanding, and reg'ulate the will, 'is the moſt laſ'ting and diffúſive benefit, there will not be found 'ſo úſeful and ex'cellent an inſtitution, as that of the Chriſtian 'prieſthood, which is no'w become the ſco'rn of foo'ls. That a 'numerous order of men ſhould be conſecrated to the ſtudy of 'the moſt ſubli'me and benefic'ial truths, with a deſign to prop'agate them by their diſcourſes and writings; to inform their 'fellow-creatu'rs of the be'ing and at'tributes of the De'ity; to 'poſſeſs their minds with the ſenſe of a fúture ſta'te; and not 'only to explain the na'ture of every virtue and moral duty, but 'likewiſe to perſuade mankind to the prac'tice of them, by the 'moſt pow'erful and enga'ging motives; is a thing ſo ex'cellent, 'and neceſſary to the well'-being of the world, that no body but 'a modern free-thinker could have the for'ehead, or fol'ly, to 'turn it into rid'icule.'

But neither the ſcorn of fools, nor the ridicule of free-thinkers, could in the le'aſt affect, or depre'ciate an inſtitution ſo ex'cellent in its nature, ſo nec'eſſary to the welfare of mankind, if the miniſtry

miniſtry were re'ally equal to the diſcharge of their office, in the moſt eſſen'tial point. Their chi'ef end is, to info'rm the under-ſtan'ding, and reg'ulate the will' of others. The firſt, cannot be done, unleſs their ow'n ideas are conveyed into the minds of oth'ers, with perſpicúity and fo'rce; nor the laſt, unleſs the paſ-ſions of men are wrought upon, to exci'te them to good' works, and deter' them from ſuch as are e'vil; inaſmuch as the paſſions are known to be the great movers to', or reſtrainers from' action; neither of which can' be done without ſkill in oratory. All oth'er requiſites to the prieſthood, though poſſeſſed in the moſt em'inent degree, without that', will never anſwer its en'd. This is the preacher's in'ſtrument with which he is to work; and witho'ut this, his knowlege and piety are of little more úſe to the world, than the ſkill of a pa'inter would be, without pen'cil or col'ours; or that of a muſic'ian, without the power of convey'ing ſounds. Poſſes'sed of this, no artiſt whatever is mo're equal to the comple'tion of his deſigns; for though the dif'ficulty of arriving at the en'd, be ſuitable to its util'ity and gran'deur, and conſequently beyond that of all oth'ers, yet the me'ans are propo'rtioned and ad'equate to the mighty work. For who' upon earth can be compared in faculties and powers to the man', in whom are united the trúe philos'opher, the Chris'tian he'ro, and the po'tent or'ator? Or how' could ſuch' precepts fail of having their deſired effect, which are founded on re'aſon, ſupported by revela'tion, confirmed by the liv'ing example of the pre'acher, and impreſſed on the yielding mind by the irreſis'tible charms of eloquence?

Mr. Addiſon, in ſpeaking upon this ſubject, has the following paſſage: "The light in which theſe points ſhould be expoſed to 'the view of one who is prej'udiced againſt the names, religion, 'church, prieſt, and the like, is to conſider the cler'gy, as ſo many 'philos'ophers, the churc'hes, as ſchoo'ls, and their ſer'mons, as 'lec'tures, for the information and improvement of the audience. 'How' would the heart of Socrates or Tully have rejoi'ced, 'had they lived in a nation, where the law had made proviſion 'for philoſophers, to read lectures of morality and theology every 'ſeventh day, in ſeveral thou'ſands of ſchools erected at the pub'-'lic charge throughout the whole country; at which' lectures, 'all ranks and ſexes, without diſtinction, were obliged to be 'pres'ent, for their gen'eral improvement? And what wic'ked 'wretches would they think thoſe men, who ſhould endeavour 'to defe'at the purpoſe of ſo divi'ne an inſtitution?"

What

What Mr. Addiſon has here advanced, would have had much mo're fo'rce, had he ſubſtituted the word or'ators, in the room of philos'ophers; and this would probably have been the caſe, could his aſſertion have been warranted by practice. By orators, I mean ſuch as they were of o'ld, when none were thought wor'thy of that title, but ſuch as were at the ſame time philos'ophers. The ſeparation of philoſophy from oratory, was the mai'n cauſe that bo'th were in a ſhort time deſtroy'ed. Of this rupture Cicero gives the following account. "The ancients, down to the time 'of Socrates, always joined a per'fect knowlege of moral'ity, of 'all that belonged to the conduct of pri'vate life, as well as the 'management of pub'lic affairs, to ſkill in oratory. But at that 'time, the eloquent and the learned, being divided into dif'ferent 'ſects by Socrates, and this diſtinction being af'terwards kept up 'by all his diſciples, the philoſophers and orators held each other 'in mu'tual contemp't.' Nothing contributed ſo much to wi'den this breach, as the want of ſome profeſ'ſion among the ancients, to which a u'nion of theſe was nec'eſſary. But if we look into the preſent times, we ſhall quickly ſee that the caſe is dif'ferent. The profeſſion amongſt us', which is fo'remoſt in point of rank, utility, and number, evidently requi'res it. It would be ha'rd to ſay, whether philoſophy or oratory be mo'ſt neceſſary to our prieſthood, as the on'e, would be u'ſeleſs, without the oth'er. Without knowl'ege, eloquence would be but an emp'ty ſound; without el'oquence, knowlege can never be ſhewn in its tru'e li'ght. The long diſpute between the two, was well' determined by Cicero, in the following manner. '*When there is occaſion, as it often hap-*'*pens, to ſpeak concerning the immor'tal Gods', to treat of piety, of* 'con'cord, *of friend'ſhip, of the common rights of citizens, of men,* '*and nations*; *of equity, temperance, magnanimity, and every kind* '*of virtue*; I ſuppoſe all the acad'emies and ſchoo'ls of philos'ophy 'will cry out, that all ſubjects of this' kind are thei'r property, and 'do not at a'll belong to the or'ator; to whom when I allow that 'they ſhall have the liberty of haran'guing upon theſe points in 'every co'rner, to employ their i'dle time, yet I ſhall make no 'ſcruple to deter'mine, that it is pecu'liarly the or'ator's province, 'to explain theſe ſubjects with dig'nity, and pleaſ'ure to his 'he'arers; concerning which theſe men hold fo'rmal diſputations, 'in a le'an and liſeleſs diſcourſe.' Can there be a more accurate deſcription of the prop'er diſcharge of the function of the Chriſtian prieſthood? To this order of men therefore, a re'-union of theſe arts

arts is not only nec'eſſary, but there are the ſtrong'eſt motives to encourage the attemp't. All the means requiſite to carry oratory to its higheſt pitch, are furniſhed to them in a more lib'eral manner, than they ev'er were to any oth'er profeſſion. Quinctilian, in ſpeaking of the means by which oratory might reach the ſummit of perfec'tion, has a remarkable paſſage, which ſeems exac'tly applicable to the Chriſtian prieſthood; where he wiſhes, 'that oratory might regain its pris'tine dignity and power, by 'being reſtored to its poſſes'ſions in philos'ophy; and that this 'ſhould be effected by the eſtabliſhment of ſome ſupe'riour order, 'with whom oratory, being mo'ſt neceſſary, ſhould hold the firs't 'rank, and philoſophy be conſidered only as her hand'maid. 'That by the authority of this order their ſeveral cla'ims ſhould 'be adjus'ted, and the o'dious diſtinction of na'mes be deſtroyed. 'That ne'ither ſhould any longer pretend to ſov'ereign author'ity, 'but bo'th in due ſubordination ſerve one com'mon mas'ter.' How would it have rejoiced the heart of Quinctilian, could he have ſeen his wiſh accom'pliſhed in the eſtabliſhment of an order of men '*to whom a perfect knowlege of all things divine and human* '*was neceſſary, to ſhine forth not only in their word's, but in their* '*lives; an order, ſuch as no antiq'uity ever behel'd; which uniting* '*in itſelf the full powers of oratory and philoſophy, in their largeſt* '*extent, ſhould enable men to communicate the moſt per'fect knowlege,* '*in the moſt per'fect man'ner.*' With what rapture muſt he have beheld oratory raiſed to a higher office, and a more exa'lted rank, than ever it could even cla'im before; no longer miniſtring to the purpoſes of mere mo'rtal aud earth'ly maſters, but immediately employed in the ſervice of the Mo'ſt Hi'gh, of God' himſel'f. Whilſt philoſophy, humbled from her proud pretenſions, ſhould be content to min'iſter to her former rival. Such' an office for oratory could never have entered into the tho'ughts of a He'athen, as the groſs abſur'dities of their relig'ion, and ridic'ulous ideas of their god's, required the obſcu'rity of myſtery, and da'rk veil of ſuperſtition, but would by no means bear the li'ght; oratory therefore, whoſe office it is to throw a ſtrong' light upon all which it handles, muſt nec'eſſarily be ban'iſhed from its miniſtry. How would the auguſt union of eloquence and philoſophy with the ſacred office, have ſtruck the ancients with admira'tion and aſton'iſhment; and conſidering the gre'atneſs of their powers when ſeparate, what glo'rious effects would they not expect, from the joi'nt endeavours of religion, oratory,

oratory, and philoſophy, all mu'tually ſupporting and aſſis'ting each other, in bringing about the no'bleſt end's, the general good of ſoci'ety, and happineſs of each individ'ual. How much hi'gher muſt their expectations be raiſed, when they ſhould conſider the pu'rity of our religion, the unearth'ly and exa'lted notions which we entertain of the De'ity, and the ſal'utary ſyſtem of laws for his conduct in life, promul'gated to man', by his gre'at Author and Crea'tor. Would not Socrates himſel'f, think philoſophy ra'iſed and dig'nified, beyond his ut'moſt conception, when min'iſtring to oratory in ſuch glo'rious purpoſes. Would they not all join with one voice to felic'itate ſuch a people, and ſay 'O hap'py nation, to whom the no'bleſt and moſt import'ant 'truths, which were da'rkly ſeen, and as through a mis't, by 'only a few', and thoſe the wi'ſeſt of the heathen world, are re'vealed in full merid'ian light, and like the ſun' viſible to a'll 'eyes; like that' luminary communicating li'ght and he'at to 'a'll, to the lo'w, as well as the hi'gh; to the we'ak in under'ſtanding, as well as to thoſe of the moſt impróved talents. 'And you, ye holy men, hi'ghly favoured of Heaven above all 'oth'ers, in whoſe divine inſtitution are united a'll the gre'ateſt 'powers which God has given to man, let us with love and ad'miration contemplate the beau'ty of your ſacred function, and 'with wonder and delight examine its ſtupen'dous fra'me. 'Hap'py men, whoſe o'rder muſt command reſpec't and rev'e'rence to your perſons; whoſe tal'ents muſt conciliate to you 'the eſte'em and lov'e of mankind. Employed from your ear'lieſt days in treaſuring up knowlege and wiſdom, not to lie 'conce'aled, like the miſer's ho'ard, but to be diſplayed to the 'ey'es of men, enrich'ing the b'ho'lders, without impov'eriſhing 'yourſelv'es, and by the very act of communica'tion, incréaſing 'not dimin'iſhing your ſtore. Thrice happy orators, who enjoy 'all the deli'ght, the prai'ſe, the perfec'tion of your art, with'out the dif'ficulties, the la'bours, the da'ngers that attended it 'of o'ld. You need no pains to procure ſi'lence, no arts to en'gage atten'tion; the ſanctity of the temple enſures the on'e; 'the impor'tance and intereſting nature of the ſubject to āll 'hearers, commands the oth'er. Secure in your celeſtial armour, 'though you attack the wic'ked with force and might, you need 'fear no' enemies; and the Philips and Anthonies of the world, 'may be laſhed by you without da'nger. E'qual to us in all the 'arts of captivating the ſen'ſes, how much more lo'rdly is your

'ſway over the imagina'tion, and the paſ'ſions. What vig'orous 'flights may you not lead fan'cy, when freed from the fetters 'of mat'ter, through ſpir'itual regions, and a boúndleſs eternity, 'till this' world, ſhall appear but as a ſpec'k, and its durátion, 'but as a po'int of ti'me. How infinitely more pow'erful muſt the 'exertions of ho'pe and fe'ar be, in proportion to the immen'ſity 'of their ob'ject. What' were the conqueſts of Al'exander or 'Cæ'ſar, compared to yoúrs? The'irs, were over men', over 'their breth'ren; you'rs, are over the en'emies to human na'ture, 'over ſin', and over death'!'

But ſhould theſe ſages of antiquity be told that things were quite oth'erwiſe; that vice and libertiniſm were never known to have arrived at a gre'ater pit'ch, in an'y age or country; that virtue was neglec'ted, or rid'iculed; and religion, fa'r from anſwering its en'd, was, together with the prieſthood, held in contem'pt; muſt they not either conclude, that the pe'ople, were the moſt ſtu'pid and ha'rdened in the world; or that the'y who were dedicated to the ſer'vice of the church, were not prop'erly qualified to diſcharge their office. When they ſhould be told that no' order ever produced ſuch num'bers of men diſtinguiſhed for knowl'ege and wis'dom; rema'rkable for pu'rity of morals, and ſanc'tity of life; that their diſcou'rſes in the cauſe of religion and vir'tue, were ſome of the no'bleſt productions that ever came from the wit of man; they would be apt to ſuffer the fo'rmer opinion to take place. But when they ſhould a'lſo be told, that in the education of theſe men, though great care was taken to inſtruct them in philos'ophy, and to ſtore their minds with variety of knowl'ege, yet there was not the ſma'lleſt attention given to the art of commu'nicating theſe to others by ſpee'ch; that ſo far from training them in the ſtudy and practice of oratory, their very firs't principles of ſpeaking were corrup'ted by the moſt ig'norant te'achers, and that this error was never afterwards amen'ded; that in conſequence of this, they delivered the words of tru'th, in the tones of fic'tion; and that ſome of their preachers, the moſt em'inent for compoſit'ion, were ſo far from deli'ghting, that they diſgus'ted their hearers, by the bad'neſs of their deliv'ery; the whole wonder would at once vaniſh. They would then ſee that the prieſthood was no longer that pow'erful order which they had imagined; and however robus't the bod'y might appear, however beau'tiful the fo'rm; they would perceive that it was ſtill no' more than form and body, to which the animating

ſoul

ſoul was wanting, to diſpla'y that beauty, by due expreſ'ſion, and exert' that vigour, with proper fo'rce.

Indeed it is ſo ev'ident, that the prop'er a'rms for the uſe of the members of the church-mil'itant here on earth, for the ſo'ldiers in Chri'ſt, can be drawn from no oth'er ſtores, but thoſe of or'atory, that it is aſton'iſhing how it could pos'ſibly be ſo entirely neglec'ted. Nor can this fault be at all imputed to the cler'gy, but to a defec'tive educa'tion. We might as well blame the Chine'ſe wom'en for want of the per'fect uſe of their limbs in wa'lking, as tho'ſe, for want of powers in ſpe'aking. Let ſuch of the laity as are apt ſo free'ly and ſo unjus'tly to throw out their cenſures on the clergy in this reſpect, aſk themſelv'es, whether the'y could do better were they in the'ir place. And have the clergy any advan'tage over the laity in their courſe of education, that we ſhould expect gre'ater perfection from them in that point? But it will be ſaid, that as it is more nec'eſſary to the clergy, in order to the prop'er diſcharge of the public duty, they ought to take mo're pa'ins to render themſelves pe'rfect in it. 'Tis granted; and as it is evidently their in'tereſt to be poſſeſſed of this accompliſhment, ſo it is their wiſh'; and I believe that numbers of them have tried all the me'ans in their pow'er to attain it. But will all the pains in the world make men ſee their own habit'ual faults contracted from childhood; or if' they ſee them, will they point out the ways of amen'ding them. If a perſon were ear'ly taught to ſing' in a very bad' taſte, and continued to practice in that ſtyle to man'hood, would he find it eaſy to cha'nge it, upon being to'ld that his manner was bad? Could he have any ho'pes of doing ſo, without putting himſelf into the hands of a proper mas'ter? This is enough to elu'cidate the whole. The man who has been ill taught to ſing', or contracted a bad manner from imitation, may be ſet ri'ght, becauſe there are ſkilful mas'ters to be found in the art of muſic. But the man who has been ill taught to re'ad, or has contracted a bad habit of ſpe'aking, has no ho'pes of a cu're, becauſe there are no' ſkilful maſters in the art of delivery to be found; and witho'ut ſuch aid, he muſt ever uſe that' mode of utterance, which is habit'ual to him. If indeed there were eſtab'liſhments made for the regular te'aching of that art, ſo as that it ſhould become a neceſſary part of education; any one deſtined to holy orders, who ſhould neglect the means of improving himſelf, in ſo im-po'rtant a branch of his profeſſion, would juſ'tly deſerve cen'ſure;

nay

nay in that' eaſe, it is highly probable that it would become a nec'eſſary qualification to the admis'sion into the holy office.

If there be any one who ſhould, in oppoſition to what has been advanced make uſe of the common-place arguments to ſhew, that oratory is not only unnec'eſſary, but even unfit' to be uſed in the pulpit; I ſhall anſwer him in the words of a man, who muſt be allowed to be of undoubted authority, I mean St. Auſtin; who in his fourth book on the Chriſtian doctrine has the following paſſage. 'Since it is by the art of rhetoric that people are enabled to eſ-'tabliſh tru'e and fa'lſe opinions, who' ſhall dare to ſay that 'tru'th ſhould be withou't arms, in the perſons of thoſe who 'are to defend' it againſt falſehood? Can' it be believed that 'thoſe who endeavour to enforce a fa'lſe doctrine, ſhould be 'ſkilled in the art of conciliating to themſelves the good-wil'l 'and atten'tion of their hearers, by their addreſ's; and that 'thoſe who ſupport the cauſe of tru'th, ſhould not' be poſſeſſed 'of this ſkill? That the on'e, ſhould ſpeak of what is fa'lſe, 'with brev'ity and veriſimil'itude; and the oth'er, ſhall diſcourſe 'of what is true, in ſo te'dious, diſgus'ting, and unnat'ural 'a manner, as to give pa'in to their hearers, and make them 'think their doctrines not cred'ible; that tho'ſe, ſhould com-'bat truth with fa'lſe arguments, and eſtabliſh fálſe opinions; 'and that the'ſe, ſhould neither be capable of defen'ding, what 'is tru'e, nor of confu'ting, what is fa'lſe; that the fo'rmer, 'ſhould have ſuch power over the minds of their hearers, as to 'lead them whith'er they pleaſe; that they ſhould be able to 'excite in them aſton'iſhment, ſad'neſs, or joy'; that they ſhould 'an'imate, mo've, and turn' them as they think prop'er; and 'that the lat'ter, ſhould remain co'ld, unaffec'ting, and with-'ou't power; who can be ſo abſurd' as to admit ſo extravagant 'a thought? Since therefore eloquence, which has a prodigious 'power in perſuading people either to fálſe or tru'e opinions, 'lies open to a'll who are inclined to make u'ſe of it, what' can 'be the reaſon that the good' do not employ themſelves in 'acquíring an art, ſo nec'eſſary for the defence of tru'th?' Such' were the ſentiments of that gre'at man, who proved experimen'tally the jus'tneſs of his doctrine. The chie'f labour of whoſe life was, the cultivation of the orato'rial powers; and who has recorded many won'derful effects produced by them on multitudes.

In ſhort, when' was it that Chriſtianity made its rap'id prog'-reſs? It was in the ear'ly days, when the talents for elocution were

were cul'tivated by the min'iſtry, and when the preachers ſpoke with fo'rce and pow'er. When' was it that its progreſs was ſtop'ped, and gave way to infidel'ity? It was in lat'ter times, after the revival of letters; when the powers of ſpee'ch were neglec'ted, and thoſe of writing were ſub'ſtituted in their place. The fo'rm of preaching remained, but the ſpir'it was gone. The divines changed their ſharp ſword for a fóil, which only ſerved to invi'te the attacks of their enemies; nor were their bucklers of pa'per, found of ſuffic'ient ſtrength, to reſiſt the edge of ſa'tire, and the keen-pointed ſting of rid'icule. What' is there now wanting, but to reſtore to the clergy the uſe of their tru'e weapon? Let there be but half the pains taken about the ton'gue, that are now employed about the pen'; let the cauſe of the liv'ing God', be pleaded by the liv'ing voice; religion, will once again re'ar her head'; morality will flour'iſh; and vice and infidelity, will ſoon quit' the fie'ld.

ON THE SAME SUBJECT,

FROM THE SPECTATOR, &c.

THE well reading of the common-prayer is of great importance, and ſo much neglected, that I take the liberty to offer to your conſideration ſome particulars on that ſubject. And what more worthy your obſervation than this? A thing ſo public, and of ſo high conſequence. It is indeed wonderful, that the frequent exerciſe of it ſhould not make the performers of that duty more expert in it. This inability, as I conceive, proceeds from the little care that is taken of their reading, while boys, and at ſchool, where, when they are got into Latin, they are looked upon as above Engliſh, the reading of which is wholly neglected, or at leaſt read to very little purpoſe, without any due obſervations made to them of the proper accent and manner of reading; by this means they have acquired ſuch ill habits as will not eaſily be removed. The only way that I know of to remedy this, is to propoſe ſome perſon of great ability that way as a pattern for them; example being moſt effectual to convince the learned, as well as inſtruct the ignorant.

You muſt know, Sir, I have been a conſtant frequenter of the ſervice of the church of England for above theſe four years laſt paſt,

paſt, and until Sunday was ſeven-night never diſcovered, to ſo great a degree, the excellency of the common-prayer. When being at St. James's Garlick-Hill church, I heard the ſervice read ſo diſtinctly, ſo emphatically, and ſo fervently, that it was next to an impoſſibility to be inattentive. My eyes and my thoughts could not wander as uſual, but were confined to my prayers. I then conſidered I addreſſed myſelf to the Almighty, and not to a beautiful face. And when I reflected on my former performances of that duty, I found I had run it over as a matter of form, in compariſon to the manner in which I then diſcharged it. My mind was really affected, and fervent wiſhes accompanied my words. The Confeſſion was read with ſuch reſigned humility, the Abſolution with ſuch a comfortable authority, the Thankſgivings with ſuch a religious joy, as made me feel thoſe affections of the mind in a manner I never did before. To remedy therefore the grievance above complained of, I humbly propoſe, that this excellent Reader, upon the next and every annual aſſembly of the clergy of Sion-College, and all other conventions, ſhould read prayers before them. For then thoſe that are afraid of ſtretching their mouths, and ſpoiling their ſoft voices, will learn to read with clearneſs, loudneſs, and ſtrength. Others that affect a rakiſh negligent air by folding their arms and lolling on their book, will be taught a decent behaviour, and comely erection of body. Thoſe that read ſo faſt as if impatient of their work, may learn to ſpeak deliberately. There is another ſort of perſons whom I call Pindaric readers, as being confined to no ſet meaſure; theſe pronounce five or ſix words with great deliberation, and the five or ſix ſubſequent ones with as great celerity: the firſt part of a ſentence with a very exalted voice, and the latter part with a ſubmiſſive one; ſometimes again, with one ſort of a tone, and immediately after with a very different one. Theſe gentlemen will learn of my admired reader an evenneſs of voice and delivery, and all who are innocent of theſe affectations, but read with ſuch an indifferency, as if they did not underſtand the language, may then be informed of the art of reading movingly and fervently, how to place the emphaſis, and give the proper accent to each word, and how to vary the voice according to the nature of the ſentence. There is certainly a very great difference between the reading a Prayer and a Gazette, which I beg of you to inform a ſet of readers, who affect, forſooth, a certain gentleman-like familiarity of tone, and mend the language

as

as they go on, crying inſtead of "pardoneth and abſolveth," "pardons and abſolves." Theſe are often pretty claſſical ſcholars, and would think it an unpardonable ſin to read Virgil or Martial with ſo little taſte as they do Divine Service.

As the matter of worſhip is now managed, in various Diſſenting Congregations, you find inſignificant words and phraſes raiſed by a lively vehemence; in our own churches, the moſt exalted ſenſe depreciated, by a diſpaſſionate indolence. If the gentlemen who err in this kind would pleaſe to recollect the many pleaſantries they have read upon thoſe who recite good things with an ill grace, they would go on to think that what in that caſe is only ridiculous, in themſelves is impious. But leaving this to their own reflections, I ſhall conclude with what Cæſar ſaid upon the irregularity of tone in one who read before him, "Do you read or ſing? If you ſing, you ſing very ill."

SPECTATOR, Vol. 2, No. 147.

ON ORATORIAL DELIVERY,

BY MR. ADDISON.

MOST foreign writers who have given any character of the Engliſh nation, whatever vices they aſcribe to it, allow in general, that the people are naturally modeſt. It proceeds perhaps from this our national virtue, that our orators are obſerved to make uſe of leſs geſture or action than thoſe of other countries. Our preachers ſtand ſtock ſtill in the pulpit, and will not ſo much as move a finger to ſet off the beſt ſermons in the world. We meet with the ſame ſpeaking ſtatues at our bar, and in all public places of debate. Our words flow from us in a ſmooth continued ſtream, without thoſe ſtrainings of the voice, motions of the body, and majeſty of the hand, which are ſo much celebrated in the orators of Greece and Rome. We can talk of life and death in cold blood, and keep our temper in a diſcourſe which turns upon every thing that is dear to us. Though our zeal breaks out in the fineſt tropes and figures, it is not able to ſtir a limb about us. I have heard it obſerved more than once, by thoſe who have ſeen Italy, that an untravelled Engliſhman cannot reliſh all the beauties of Italian pictures, becauſe the poſtures which are expreſſed

expreſſed in them are often ſuch as are peculiar to that country. One who has not ſeen an Italian in the pulpit, will not know what to make of that noble geſture in Raphael's picture of St. Paul preaching at Athens, where the apoſtle is repreſented as lifting up both his arms, and pouring out the thunder of his rhetoric amidſt an audience of Pagan philoſophers.

It is certain, that proper geſtures and vehement expreſſions of the voice cannot be too much ſtudied by a public orator. They are a kind of comment to what he utters, and enforce every thing he ſays, with weak hearers, better than the ſtrongeſt argument he can make uſe of. They keep the audience awake, and fix their attention to what is delivered to them, at the ſame time that they ſhew the ſpeaker is in earneſt, and affected himſelf with what he ſo paſſionately recommends to others. Violent geſture and vociferation naturally ſhake the hearts of the ignorant, and fill them with a kind of religious horror. Nothing is more frequent than to ſee women weep and tremble at the ſight of a moving preacher, though he is placed quite out of their hearing; as in England we very frequently ſee people lulled aſleep with ſolid and elaborate diſcourſes of piety, who would be warmed, and tranſported out of themſelves, by the bellowing and diſtortions of enthuſiaſm.

If nonſenſe, when accompanied with ſuch an emotion of voice and body, has ſuch an influence on men's minds, what might we not expect from many of thoſe admirable diſcourſes which are extant in our tongue, were they delivered with a becoming fervour, and with the moſt agreeable graces of voice and geſture?

We are told that the great Latin orator very much impaired his health by the *laterum contentio*, the vehemence of action, with which he uſed to deliver himſelf. The Greek orator was likewiſe ſo very famous for this particular in rhetoric, that one of his antagoniſts, whom he had baniſhed from Athens, reading over the oration which had procured his baniſhment, and ſeeing his friends admire it, could not forbear aſking them, if they were ſo much affected by the bare reading of it, how much more they would have been alarmed, had they heard him actually throwing out ſuch a ſtorm of eloquence.

How cold and dead a figure, in compariſon of theſe two great men, does an orator often make at the Britiſh bar, holding up his head, with the moſt inſipid ſerenity, and ſtroking the ſides of a long wig that reaches down to his middle? The truth of it is, there is often nothing more ridiculous than the geſtures of an

Engliſh

Engliſh ſpeaker; you ſee ſome of them running their hands into their pockets as far as ever they can thruſt them, and others looking with great attention on a piece of paper that has nothing written on it; you may ſee many a ſmart rhetorician turning his hat in his hands, moulding it into ſeveral different cocks, examining ſometimes the lining of it, and ſometimes the button, during the whole courſe of his harangue. A deaf man would think he was cheapning a beaver, when perhaps he is talking of the fate of the Britiſh nation. I remember, when I was a young man, and uſed to frequent Weſtminſter-hall, there was a counſellor who never pleaded without a piece of packthread in his hand, which he uſed to twiſt about a thumb or a finger all the while he was ſpeaking: the wags of thoſe days uſed to call it the thread of his diſcourſe, for he was unable to utter a word without it. One of his clients, who was more merry than wiſe, ſtole it from him one day in the midſt of his pleading; but he had better have let it alone, for he loſt his cauſe by his jeſt.

SPECTATOR, Vol. 6, No. 407.

PRACTICAL THOUGHTS,

ON THE SAME SUBJECT,

FROM THE SPECTATOR, &c.

CICERO concludes his celebrated books *De Oratore*, with ſome precepts for pronunciation and action, without which part, he affirms, the beſt orator in the world can never ſucceed; and an indifferent one, who is maſter of that, ſhall gain much greater applauſe. What could make a ſtronger impreſſion, ſays he, than thoſe exclamations of *Gracchus*.—'Whither ſhall I turn? Wretch 'that I am! to what place betake myſelf? Shall I go to the 'capitol? Alas! it is overflowed with my brother's blood. Or 'ſhall I retire to my own houſe? Yet there I behold my mother 'plunged in miſery, weeping and deſpairing!'—Theſe breaks and turns of paſſion, it ſeems, were ſo enforced by the eyes, voice, and geſture of the ſpeaker, that his very enemies could not refrain from tears. I inſiſt, ſays *Tully*, upon this the rather,

 becauſe

becauſe our orators, who are as it were actors of the truth itſelf, have quitted this manner of ſpeaking; and the players, who are but the imitators of truth, have taken it up.

I ſhall therefore purſue the hint he has here given me, and for the ſervice of the *Britiſh* ſpeaker, ſhall copy ſome of the rules which this great *Roman* maſter has laid down; yet without confining myſelf wholly to his thoughts or words: and to adapt this eſſay the more to the purpoſe for which I intend it, inſtead of the examples, he has inſerted in his diſcourſe, out of the ancient tragedies, I ſhall make uſe of parallel paſſages out of the moſt celebrated of our own.

The deſign of art is to aſſiſt action as much as poſſible in the repreſentation of nature; for the appearance of reality is that which moves us in all repreſentations, and theſe have always the greater force, the nearer they approach to nature, and the leſs they ſhow of imitation.

Nature herſelf has aſſigned, to every emotion of the ſoul, its peculiar caſt of the countenance, tone of voice, and manner or geſture, through the whole perſon; all the features of the face and tones of the voice, anſwer, like ſtrings upon muſical inſtruments, to the impreſſions made on them by the mind. Thus the ſounds of the voice, according to the various touches, which raiſe them, form themſelves into an accute or grave, quick or ſlow, loud or ſoft tone. Theſe too may be ſubdivided into various kinds of tones, as the gentle, the rough, the contracted, the diffuſe, the continued, the intermitted, the broken, abrupt, winding, ſoftened, or elevated. Every one of theſe may be employed with art and judgment; and all ſupply the actor, as colours do the painter, with an expreſſive variety.

Anger exerts its peculiar voice in an acute, raiſed, and hurrying ſound. The paſſionate character of King *Lear*, as it is admirably drawn by *Shakeſpear*, abounds with the ſtrongeſt inſtances of this kind.

" ——— Death! Confuſion!
" Fiery!—what quality?—why *Gloſter! Gloſter!*
" I'd ſpeak with the Duke of Cornwall and his wife.
" The King would ſpeak with Cornwall; the dear father
" Would with his daughter ſpeak; commands her ſervice:
" Are they inform'd of this?—My breath and blood!—
" Fiery? the fiery Duke?—Tell the hot Duke;—
" Go, tell the Duke and his wife, I'd ſpeak with them

" Now

" Now, preſently: bid them come forth and hear me,
" Or at their chamber-door I'll beat the drum
" 'Till it cry, ſleep to death."

Sorrow and complaint demand a voice quite different, flexible, ſlow, interrupted, and modulated in a mournful tone; as in that pathetical ſoliloquy of cardinal *Wolſey* on his fall.

" Farewell!—a long farewell to all my greatneſs!
" This is the ſtate of man!——to day he puts forth
" The tender leaves of hope; to-morrow bloſſoms,
" And bears his bluſhing honours thick upon him;
" The third day comes a froſt, a killing froſt,
" And when he thinks, good eaſy man, full ſurely
" His greatneſs is a ripening, nips his root,
" And then he falls as I do."

We have likewiſe a fine example of this in the whole part of *Andromache* in *The Diſtreſt Mother*, particularly in theſe lines,

" I'll go, and in the anguiſh of my heart
" Weep o'er my child——If he muſt die, my life
" Is wrapt in his, I ſhall not long ſurvive.
" 'Tis for his ſake, that I have ſuffer'd life,
" Groan'd in captivity, and out-lived Hector.
" Yes, my Aſtyanax, we'll go together!
" Together to the realms of night we'll go;
" There to thy raviſh'd eyes thy Sire I'll ſhow,
" And point him out among the ſhades below."

Fear expreſſes itſelf in a low, heſitating, and abject ſound. If the reader conſiders the following ſpeech of Lady *Macbeth*, while her huſband is about the murder of *Duncan* and his grooms, he will imagine her even affrighted with the ſound of her own voice while ſhe is ſpeaking it.

" Alas! I am afraid they have awak'd,
" And 'tis not done; the attempt, and not the deed,
" Confounds us—Hark!—I laid the daggers ready;
" He could not miſs them. Had he not reſembled
" My father as he ſlept, I had done it!"

Courage aſſumes a firm and lofty tone, as in that ſpeech of Don Sebaſtian.

" Here

" Here ſatiate all your fury;
" Let fortune empty her whole quiver on me,
" I have a ſoul that, like an ample ſhield,
" Can take in all, and verge enough for more."

Pleaſure diſſolves into a luxurious, mild, tender, and joyous modulation; as in the following lines in *Caius Marius:*

" Lavinia! O there's muſick in the name,
" That ſoftening me to infant tenderneſs,
" Makes my heart ſpring like the firſt leaps of life."

Perplexity is different from all theſe; grave, but not bemoaning, with an earneſt, uniform tone of voice; as in that celebrated ſpeech of Hamlet:

" To be, or not to be?——that is the queſtion:
" Whether 'tis nobler in the mind, to ſuffer
" The ſlings and arrows of outrageous fortune,
" Or to take arms againſt a ſea of troubles,
" And, by oppoſing, end them. To die,—to ſleep;—
" No more;—and by a ſleep to ſay we end
" The heart-ach, and the thouſand natural ſhocks
" That fleſh is heir to; 'tis a conſummation
" Devoutly to be wiſh'd. To die;—to ſleep;——
" To ſleep! perchance to dream; Ay, there's the rub;
" For in that ſleep of death what dreams may come,
" When we have ſhuffled off this mortal coil,
" Muſt give us pauſe:—There's the reſpect
" That makes calamity of ſo long life;
" For who would bear the whips and ſcorns of time,
" The oppreſſors wrong, the proud man's contumely,
" The pangs of deſpis'd love, the law's delay,
" The inſolence of office, and the ſpurns
" That patient merit of the unworthy takes,
" When he himſelf might his *quietus* make
" With a bare bodkin? Who would fardles bear,
" To groan and ſweat under a weary life;
" But that the dread of ſomething after death,—
" The undiſcover'd country, from whoſe bourn
" No traveller returns,—puzzles the will;
" And makes us rather bear thoſe ills we have,
" Than fly to others that we know not of?

" Thus

" Thus conſcience does make cowards of us all;
" And thus the native hue of reſolution
" Is ſicklied o'er with [illegible]nale caſt of thought;
" And enterprizes of great pith and moment,
" With this regard, their currents turn awry,
" And loſe the name of action."

As all theſe varieties of voice are to be directed by the ſenſe, ſo the action is to be directed by the voice, and with a beautiful propriety, as it were to enforce it. The arm, which by a ſtrong figure Tully calls the Orator's weapon, is to be ſometimes raiſed and extended, and the hand, by its motion, ſometimes to lead, and ſometimes to follow the words as they are uttered. The ſtamping of the foot too has its proper expreſſion in contention, anger, or abſolute command. But the face is the epitome of the whole man, and the eyes are as it were the epitome of the face; for which reaſon, he ſays, the beſt judges among the Romans were not extremely pleaſed, even with Roſcius himſelf in his maſk. No part of the body beſides the face, is capable of as many changes as there are different emotions in the mind, and of expreſſing them all by thoſe changes. Nor is this to be done without the accompaniment of the eyes; therefore Theophraſtus called one, who barely rehearſed his ſpeech with his eyes fixed, an *abſent* Actor.

As the countenance admits of ſo great variety, it requires alſo great judgment to govern it. Not that the form of the face is to be ſhifted on every occaſion, leſt it turn to farce and buffoonery; but it is certain, that the eyes have a wonderful power of marking the emotions of the mind, ſometimes by a ſtedfaſt look, ſometimes by a careleſs one, now by a ſudden regard, then by a joyful ſparkling, as the ſenſe of the words is diverſified: for action is, as it were, the ſpeech of the features and limbs, and muſt therefore conform itſelf always to the ſentiments of the ſoul. And it may be obſerved, that in all which relates to the geſture, there is a wonderful force implanted by nature; ſince the vulgar, the unſkilful, and even the moſt barbarous are chiefly affected by this. None are moved by the ſound of words but thoſe who underſtand the language: and the ſenſe of many things is loſt upon men of a dull apprehenſion: but action is a univerſal tongue; all men are ſubject to the ſame paſſions, and conſequently

conſequently know the ſame marks of them in others, by which they themſelves expreſs them.

There is another thing which my author does not think too minute to inſiſt on, though it is purely mechanical; and that is the right pitching of the voice. On this occaſion he tells the ſtory of Gracchus, who employed a ſervant with a little ivory pipe to ſtand behind him and give him the right pitch, as often as he wandered too far from the proper modulation. Every voice, ſays Tully, has its particular medium and compaſs, and the ſweetneſs of ſpeech conſiſts in leading it through all the variety of tones naturally, and without touching any extreme. Therefore, ſays he, leave the pipe at home, but carry the ſenſe of the cuſtom with you.

The RULES for DELIVERY preſcribed in the foregoing pages, particularly as to action, are in various paſſages ſtrongly inculcated and enforced by Shakeſpear; for inſtance, in the conduct which the mother of Coriolanus recommends to her ſon, on an occaſion of addreſſing the citizens of Rome.

" I pr'ythee now, my ſon,
" Go to them, with thy bonnet in thy hand,
" And thus far having ſtretch'd it, there be with them,
" Thy knee buſſing the ſtones, (for in ſuch buſineſs
" Action is eloquence, and the eyes of the ignorant
" More learned than the ears,) waving thy head,
" Which often, thus, correcting thy ſtout heart,
" Now humble, as the ripeſt mulberry
" That will not hold the handling: or, ſay to them,
" Thou art their ſoldier, and, being bred in broils,
" Haſt not the ſoft way, which thou doſt confeſs,
" Were fit for thee to uſe, as they to claim,
" In aſking their good loves: &c."

Hamlet's ſeaſonable advice to the players, though neceſſarily conciſe, may likewiſe prove an inſtructive Leſſon on Delivery, not unworthy the attention of our oratorial practitioners, whatever their department.

" Speak the ſpeech, I pray you, as I pronounc'd it to you,
" trippingly on the tongue: But if you mouth it, as many
" of our Players do, I had as lieve the town-crier ſpoke
" my

" my lines. And do not ſaw the air too much with your hand,
" thus, but uſe all gently; for in the very torrent, tempeſt,
" and, as I may ſay, whirlwind of your paſſion, you muſt ac-
" quire and beget a temperance that may give it ſmoothneſs.
" O, it offends me to the ſoul, to hear a robuſtious, periwig-
" pated fellow tear a paſſion to tatters, to very rags, to ſplit the
" ears of the groundlings; who, for the moſt part, are capable of
" nothing, but inexplicable dumb ſhews, and noiſe: I would
" have ſuch a fellow whipt for o'erdoing Termagant; it *out-*
" *herods Herod.* Pray you avoid it. Be not too tame neither;
" but let your own diſcretion be your tutor. Suit the action
" to the word, the word to the action, with this ſpecial ob-
" ſervance, that you o'erſtep not the modeſty of nature; for any
" thing ſo overdone is from the purpoſe of playing, whoſe
" end, both at firſt and now, was and is, to hold, as 'twere, the
" mirrour up to nature; to ſhew virtue her own feature; ſcorn
" her own image, and the very age and body of the time, his
" form and preſſure. Now this overdone, or come tardy of, tho'
" it make the unſkilful laugh, cannot but make the judicious
" grieve: the cenſure of which one, muſt, in your allowance,
" o'er-weigh a whole theatre of others. O, there be Players
" that I have ſeen play, and heard others praiſe, and that highly
" (not to ſpeak it prophanely) that neither having the accent
" of chriſtians, nor the gait of chriſtian, pagan, nor man, have ſo
" ſtrutted and bellowed, that I have thought ſome of nature's
" journey-men, had made men, and not made them well; they
" imitated humanity ſo abominably. And let thoſe, that play
" your Clowns ſpeak no more than is ſet down for them; for
" there be of them that will themſelves laugh, to ſet on ſome
" quantity of barren ſpectators to laugh too; though in the mean
" time, ſome neceſſary queſtion of the Play be then to be conſi-
" dered: That's villainous; and ſhews a moſt pitiful ambition
" in the fool that uſes it."

The following EPISTLES addreſſed to two young Divines, by Dr. Byrom,* of Mancheſter, notwithſtanding the ſingularity of the ſtyle, ſeem written with ſo much good humour and good ſenſe, and contain precepts as well as advice ſo much to the purpoſe,

* Author of the elegant paſtoral ballad, *My Time, O, ye Muſes*, &c. printed in the 8th Volume of the Spectator; Inventor of the Univerſal Short Hand; F. R. S. and ſometime Fellow of Trinity College, Cambridge.

poſe, that I do not heſitate to inſert them here, and recommend them to the ſerious peruſal of every candidate for holy orders.

ADVICE TO PREACH SLOW.

BRETHREN, this comes to let you know
That I would have you to preach ſlow;
To give the words of a diſcourſe
Their proper time, and life, and force;
To urge what you think fit to ſay,
In a ſedate, pathetic way;
Grave and deliberate, as 'tis fit
To comment upon holy writ.

Many a good ſermon gives diſtaſte,
By being ſpoke in too much haſte;
Which, had it been pronounc'd with leiſure,
Would have been liſten'd to with pleaſure:
And thus the preacher often gains
His labour only for his pains;
As (if you doubt it) may appear
From every Sunday in the year.

For how indeed can one expect
The beſt diſcourſe ſhould take effect,
Unleſs the maker thinks it worth
Some care and pains to ſet it forth?
What! does he think the pains, he took
To write it fairly in a book,
Will do the buſineſs? not a bit—
It muſt be ſpoke as well as writ.

What is a ſermon, good or bad,
If a man reads it like a lad?
To hear ſome people, when they preach,
How they run o'er all parts of ſpeech,
And neither raiſe a word, nor ſink,
Our learned biſhops, one wou'd think,
Had taken ſchool-boys from the rod,
To make ambaſſadors of God.

So perfect is the Chriſtian ſcheme,
He that from thence ſhall take his theme,
And time to have it underſtood,
His ſermon cannot but be good:
If he will needs be preaching ſtuff,
No time indeed is ſhort enough;

E'en

E'en let him read it like a letter,
The ſooner it is done, the better.
But for a man that has a head,
Like yours or mine, I'd like to have ſaid,
That can upon occaſion raiſe,
A juſt remark, a proper phraſe;
For ſuch a one to run along,
Tumbling the accents o'er his tongue,
Shows only that a man at once,
May be a ſcholar and a dunce.
In point of ſermons, 'tis confeſt,
Our Engliſh Clergy make the beſt:
But this appears, we muſt confeſs,
Not from the *pulpit*, but the *preſs*:
They manage, with disjointed ſkill,
The matter well, the manner ill;
And, what ſeems paradox at firſt,
They write the beſt, and preach the worſt.
Both excellencies would unite,
Wou'd they but ſpeak as well as write,
The outward action being taught,
To ſhew the ſtrength of inward thought:
Now, to do this, our ſhort-hand ſchool
Lays down this plain and general rule,
Take time enough——all other graces
Will ſoon fill up their proper places.

ON PREACHING EXTEMPORE.

THE hint I gave, ſome time ago,
Brethren, about your preaching ſlow,
You took it ſeems; and thereupon
Could make two ſermons out of one:
Now this regard to former lines,
Paid ſo ſucceſsfully, inclines
To ſend advice the ſecond part:
Try if you cannot preach by heart——
Be not alarm'd, as if regard
To this would prove ſo very hard;

The firſt admoniſhment you fear'd
Would ſo turn out, 'till it appear'd
That cuſtom, only, made to ſeem
So difficult in your eſteem,
What, upon trial, now procures
Your hearers eaſe, and alſo yours.
Do but conſider how the caſe
Now ſtands in fact, in every place,
All Chriſtendom, almoſt, around,
Except on our reformed ground:
The greateſt part, untaught to brook
A preacher's reading from a book,
Would ſcarce advance within his reach,
Or, then, acknowlege him to preach.
Long after preaching firſt began,
How unconceiv'd a reading plan!
The riſe of which, whatever date
May be aſſign'd to it, is late:
From all antiquity remote
The manuſcriptal reading rote:
No need, no reaſon prompted, then,
The *pulpit* to conſult the *pen*.
However well prepar'd before,
By pondering, or by writing o'er
What he ſhould ſay, ſtill it was SAID
By him that preach'd; it was not READ:
Could ancient memory, then, better
Forbear the poring o'er the letter,
Brethren, than yours? if you'll but try,
That fact I'll venture to deny.
Moderns, of late, give proofs enoo;
(Too many, as it ſeems to you)
That matters of religious kind,
Stor'd up within the thoughtful mind,
With any care and caution ſtor'd,
Sufficient utterance afford,
To tell an audience what they think,
Without the help of pen and ink.
How apt to think too, is the throng,
A *preacher* ſhort, a *reader* long!
Claiming, itſelf, to be the book
That ſhould attract a paſtor's look:

If you lament a careleſs age
Averſe to hear the pulpit page,
Speak from *within*, not from without,
And heart to heart will turn about.
Try it; and if you can't ſucceed,
'Twill then be right for you to read;
Altho' the heart, if that's your choice,
Muſt ſtill accompany the voice;
And tho' you ſhould ſucceed, and take
The hint, you muſt not, merely, make
Preaching *extempore* the view,
But EX ÆTERNITATE too.

TO A FRIEND,

ON CLERGYMEN PREACHING POLITICS.

INDEED, *Sir Peter*, I could wiſh, I own,
That parſons would let *politics* alone;
Plead, if they will, the cuſtomary plea,
For ſuch like talk, when o'er a diſh of tea;
But when they teaze us with it from the pulpit,
I own, *Sir Peter*, that I cannot gulp it.
If on their rules a *Juſtice* ſhould intrench,
And preach, ſuppoſe, a ſermon, from the bench,
Would you not think your brother magiſtrate
Was touch'd a little in his hinder pate?
Now which is worſe, *Sir Peter*, on the total,
The *Lay* Vagary, or the *Sacerdotal?*
In ancient times, when preachers preach'd indeed
Their ſermons, ere the Learned learnt to read,
Another ſpirit, and another life,
Shut the church doors againſt all party ſtrife:
Since then, how often heard, from ſacred roſtrums,
The lifeleſs din of *Whig* and *Tory noſtrums!*
'Tis wrong, *Sir Peter*, I inſiſt upon't;
To common ſenſe 'tis plainly an affront:
The parſon leaves the *Chriſtian* in the lurch,
Whene'er he brings his *politics* to church;
His cant, on either ſide, if he calls preaching,
The man's wrong-headed, and his brains want bleaching.

Recall

Recall the time from conquering *William*'s reign,
And gueſs the fruits of ſuch a preaching vein:
How oft its nonſenſe muſt have veer'd about,
Juſt as the politics were in, or out:
The pulpit govern'd by no goſpel *data*,
But new ſucceſs ſtill mending old *errata*.
Were I a king (God bleſs me) I ſhould hate
My chaplains meddling with affairs of ſtate;
Nor would my ſubjects, I ſhould think, be fond,
Whenever theirs the *Bible* went beyond;
How well, methinks, we both ſhould live together,
If theſe good folks would keep within their tether!

ON PREJUDICE.

I SHALL cloſe this part of the Work with ſtrictures on the ſubject of prejudice, by way of anticipation againſt ſurpriſe at a n freedoms I may be thought to have taken with common and r e-ceived opinions; as well as becauſe prejudice is the greateſt ob-ſtruction to real knowlege that ever ſpread a veil over it. The firſt ſtep to virtue, ſay moraliſts, is to diveſt ourſelves of vice: and, by parity of reaſoning, the leading effort to adorn the mind is to purge it of prejudice, which, like ſlime, muddles the tranſparent fountain of truth.

The conſequences of prejudice would not be of ſuch moment were they confined to opinion; but daily obſervation teaches that the practice of men is under the immediate and powerful direc-tion of its influence, and often diſtorted from the paths of rec-titude by obſequious attention to its dictates. The ghoſts of thouſands, ſent untimely to their graves, riſe up in judgment againſt it.

In points of moment prejudices are followed by the worſt of conſequences to peace and harmony. Few are ſatisfied with being alone under the tyranny of falſe opinions, without endea-vouring to enſlave others and confine them with the ſame ſhackles themſelves have ſubmitted to wear. Men look with envy and hatred on the retainers to different ſentiments, and conſider their diſſent from them as a reproach, and a contempt to their judgment and perſons. Hence ariſe, eſpecially in the political world, bickerings and animoſity, rancour and blood-ſhed, with every evil that the malice of a little mind can invent.

From

From individuals the rage extends to numerous parties, and whole communities are forced, by dint of tyranny, to enliſt in the cauſe. It is a diverting ſpectacle to ſee oppoſite ſets of two-legged wolves, at a country election, foaming and worrying one another, they know not why, in defence of candidates, who are regaled by their ſimplicity, and purpoſe to ſell them at the earlieſt market.

True friendſhip and harmony can ſubſiſt only where there is nearly a uniformity of opinions; and uniformity of opinion cannot ſafely be conſtructed on any other baſis than that of general truths, which continue invariably the ſame.

Prejudice and error, it muſt be owned, have united companions in a cauſe, and been productive of hearty friendſhip, on ſome occaſions, equally with truth itſelf; but they are uncertain foundations to truſt to, perpetually changing as tempers change. The vulgar, who are confined by the ſtrongeſt fetters of prejudice, are eternally jarring, in conſequence of their blindneſs, which ſuffers them to diſquiet one another, in obedience to every tranſport of paſſion. Men, whoſe underſtandings are refined, on the other hand, happily coincide, by a certain ſympathy, in their opinions, and live in harmony. The general views they have of things ſuperſede particular errors, which are the ſeeds of diſſenſion, and conjointly operate to univerſal peace.

I would not have it ſuppoſed I mean to ſay, that all men of ſenſe agree in every particular. Such a harmony is utterly incompatible with human nature, and would terminate in a general ſtagnation. Of the millions that inhabit our globe, there are not any two who completely reſemble each other; nor ſhould we wiſh for ſuch a univerſality. A variety of views and objects, a variety of offices and occupations, a variety of odours and ſavours, a variety of pleaſures and amuſements, call for a variety of taſtes, tempers, and choices, or the bounty of Nature is loſt. Muſt the ſprightly Mira pine for a lover becauſe Eugenius affects a melting maid? or muſt the languiſhing Delia die unbleſt becauſe Florio is taken with livelier attractions? The queen of beauty anſwers, No: her decree is, that Maria ſhould be happy in the poſſeſſion of Florio, and Delia be the choice of her Eugenius: that both the pairs ſhould live in harmony as friends, and differ only about the object of their love.

Reaſon will not evince that what is agreeable to the palate of one, muſt likewiſe pleaſe the taſte of another. The pores and particles of our organs are variouſly diſpoſed and conſtructed,

and

and produce not in every one the ſame flavour: the tempers of men are different, and are differently affected by objects in themſelves the ſame. Brutus might ſacrifice a boſom-friend to the public, and aſſaſſinate Cæſar; while another, warmed with the feelings of a friend, could not, in the precarious hope of ſerving his country, reſiſt the impulſes of private affection. We may pardon, nay, even applaud both for their virtues, as much as we ſhould condemn them if they concurred in the ſchemes of ambition abſtracted from the ties of friendſhip. Primary and leading truths are not ſubject to variation, in poliſhed minds, as dependent on eternal and unalterable principles. To injure another without a cauſe cannot be juſtified by the moſt ſubtle ſophiſtry, or the moſt eloquent harangue. Reaſon condemns it on certain *data*, admitted by every one exempt from prejudice. And if we allow, with Pope, that there are but few *certain truths* in the world, we cannot ſo far vindicate Pyrrhoniſm, as to grant that there are none at all.

Prejudice is the more dangerous, as it bears the ſemblance of truth, bringing juſt concluſions from falſe premiſes, and is on that account with more difficulty avoided. An open foe is leſs to be dreaded than a ſecret flattering enemy, becauſe we are aware of him: and it may even be queſtioned if the votaries of prejudice are not more convinced of the reality of thoſe abſurdities they entertain, than the moſt rational philoſopher is of any general truth he believes. Narrow minds are ever obſtinate in their opinions: clear underſtandings are more diffident in deciding, better acquainted with the apiſh chicanery of error, and more open to conviction when afforded them.

There is no bound ſet to this ape of truth. To what lengths has not prejudice led men? Abſurdities, that brutes would be ſhocked at, have been believed by men. Onions and crocodiles have been adored as gods. The moſt intolerable nonſenſe of the moſt extravagant genius has been, by the power of prejudice, received with the honours of truth, and propagated.

When we ſee a lunatic, with all his wildneſs about him, we are naturally led to afford him our pity. The diſeaſe of mind he labours under is regarded as one of the greateſt evils that can befal a human being: the tendereſt concern is expreſſed in endeavours to recal his fugitive ſenſes, and phyſical aid is applied to for relief. But prejudice, which is a partial lunacy, is nurſed and cheriſhed. No pity is afforded to this ſpecies of inſanity;

no

no cure is ſought for one agitated by this demon of abſurdity: he is not eſteemed a demoniac, though his madneſs extends to the ſubverſion of unity, friendſhip, and every bleſſing in life.

If we nicely examine the matter, we ſhall find that the greater part of received notions are not the reſult of reflection, but that they are derived by patrimonial inheritance. Prejudices deſcend, like eſtates, from father to ſon; and the latter ſeems to think this part of his inheritance a neceſſary article of his father's will, which muſt not be reverſed, on pain of his loſing the other legacies included in the teſtament.

Not that it is proper for every one to ſet himſelf up for a thinker, in oppoſition to wiſer heads, or on points he is not a judge of. It is no more the buſineſs of ſome to make their own opinions than it is to make their own cloaths: all are not fit for thinkers, and all are not fit for taylors. A milkmaid that would wrangle with Newton about the origin of colours, would do well to diſpoſe of her wares: Though the liquid ſhe deals in is always white, it will not be expected of her to account for this accidental quality, as philoſophers themſelves have diſputed whether the rays of light are more reflected from ſubſtances of large, or of ſmall pores; from the ſurfaces, or from the vacuities of matter.

I would only urge, as many a ſimple man has done before me, that we ſhould not embrace a ſentiment for ſterling becauſe our grandmothers did ſo, when indiſputable arguments are brought to contradict it. Many a man, to whom Nature has imparted a bountiful ſhare of good ſenſe, has had that bleſſing miſerably loſt on him, by ſervilely adhering to the dogmas of others, leſs diſtinguiſhed for underſtanding than himſelf. To have an opinion backed by another is unqueſtionably one argument that may be alledged in favour of that opinion; but before it be ſet down for ſterling, by a man of moderate diſcernment, it ought to be examined on principles of reaſon, particularly if controverted. Every abſurdity of heathen mythology, every deceit of unhallowed ſuperſtition, but for reflection, had been received at this day, and acknowleged for divine.

Prejudices are implanted in the tender minds of youth as early as they are capable of ideas. When under the care of their nurſes, they are taught to believe in ghoſts, hobgoblins, and witches: and when that ſtage of life is ſucceeded by the next, they are inſtructed to deſpiſe and hate the members of a different communion, and the natives of a different country. Thus prejudice being ſucked in, as it were, with their mother's milk, it

is not a ſubject of wonder that it grows up with them. A boy, that is ſtrongly poſſeſſed of the notion of ſprites and apparitions, will dread the dark, in ſpite of his reaſon, when grown a man.

As one idea of genuine knowlege ſuggeſts another, ſo one falſe conception is engendered from the ſpawn of another. Erroneous maxims in one point are proper foundations for a million more. The concatenation of our reaſonings may as aptly be rendered ſubſervient to the purpoſes of error, as become ſteps to ſublimer truths. Falſe notions are, then, to be avoided with redoubled precaution for the train of abſurdities, which (inſeparable companions as Bardolph, Nim, and Piſtol,) cloſely purſue each others heels. It is more prudent to combat a ſingle foe, than, by loſing time, to allow him opportunity to convene a hoſt to his aſſiſtance.

The meanneſs of prejudice, were there no evils ariſing from it, ſhould lead to avoid it. Every narrow notion, a man of little mind betrays to a perſon of ſenſe, is regarded by the latter as the boundary of his underſtanding, planted there by his niggardly Genius, and purchaſes his contempt; or elſe his pity, which is nearly allied to contempt. His pride ought, in ſuch a caſe, to receive an alarm, and excite to a removal of the cauſe of his diſgrace. I know not whether the character of a fool is not more diſliked than that of a knave, through the iniquity of the times; however the latter, from numberleſs conſiderations, ſhould meet the ſcorn.

Reflections like theſe are obvious to the loweſt capacity. No one in his ſenſes will go about to contradict what has been here aſſerted, and yet all of us, in ſome inſtances or other, have need of ſuch advice. The cap will fit the greater part of the world; but few will own and wear it; Few are found ſo candid. This very blind partiality to ourſelves is the grand prejudice that rivets and confirms all our other prejudices: till men are perſuaded that they can be in the wrong, they never will be at the pains of informing themſelves in what they err. Every one is to himſelf a world, a univerſal mind, and a judge ſupreme, with whom reſides the laſt appeal; and at the tribunal of each individual's opinion muſt all other men, and their actions, fall proſtrate, to receive their ſentence. We all propoſe ourſelves as patterns and teachers, but refuſe to ſubmit to the example or judgment of any one: we all, like dictators, aſſume ſovereignty in deciſion, and in private indulge the pride, vanity, and arrogance, which are diſplayed in a more public manner by an AUTHOR.

ON THE

SUPPOSED EXCELLENCE

OF THE

LEARNED LANGUAGES, IN THE ARTICLE OF BREVITY OR CONCISENESS,

COMPARED WITH THE *MODERN ENGLISH.*

I HAVE ſo often heard the learned languages for brevity and terſeneſs of expreſſion preferred to our own, that I imagine a conciſe review of the real ſtate of the queſtion, as a matter of curioſity at leaſt, will not be altogether unintereſting. It is roundly aſſerted that no original work, for inſtance the Iliad or the Æneid, can be rendered into Engliſh without a degree of circumlocution, diffuſeneſs, or prolixity; conſequently that the tranſlations, requiring a greater latitude of expreſſion than the works in their native dreſs, cannot be ſo compact; but will neceſſarily run to a greater extent than in either of the learned tongues. This, indeed is an opinion pretty generally received; but I conceive an opinion, like many others, too implicitly admitted and adopted without ſufficient examination; nay, upon a fair and impartial ſcrutiny, I perſuade myſelf, it will appear that the direct contrary is the fact: the Engliſh in point of brevity or conciſeneſs, has conſiderably the advantage of both the Latin and Greek. I reſt my aſſertion, not on ſtraggling phraſes, or particular paſſages partially ſelected, which may be picked up in all languages, but on the verſions of thoſe works, already in the hands of the public, compared with the originals at large. It is objected to our language, that it abounds in monoſyllables, a defect as it is called with which the learned languages are not chargeable, being chiefly compoſed of polyſyllables; an unlucky argument on the footing of brevity: for if I can expreſs in

one ſyllable what will coſt the Latins or Greeks two, three, or perhaps more, I certainly do it at a leſs expence of time and breath, which is what in this caſe is implied by brevity or conciſeneſs; but this is an argument by the bye, of which I ſhall not take the advantage. Let Homer and Virgil, Pope, Cowper, Dryden, Warton, and Pitt, not to mention others, for the honour of their reſpective tongues, be ſummoned to appear; we cannot have better evidence.

In caſes depending on calculation and admeaſurement, it is proper in the firſt place to fix upon ſome common and ſettled ſtandard; otherwiſe it would be impoſſible to attain a juſt and preciſe idea of the quantum, or aſſign to each its relative proportion. In the preſent caſe the mere number of lines, or what is more in our favour, the mere number of ſyllables, is inadequate to the purpoſe; for that implies an equality, which as is known to the commoneſt reader, does not exiſt; we muſt rather refer to the metre; that, in the language of Proſodians, is reſolvable into quantity, or the time taken up in pronouncing, and luckily this affords a criterion againſt which there can be no poſſible objection. 'Tis true the ancient and modern verſes are not of the ſame extent or conſtruction, on this chiefly hitches the argument; but in ſome reſpects they agree, and admit of an eaſy compariſon. Both are compoſed of feet.

A foot in poetry, analogous to a bar in muſic, is a combination of two or three ſyllables, making certain impreſſions on the ear at ſtated and regular intervals; a limited ſucceſſion of which conſtitutes verſe, and theſe are of divers deſcriptions. The hexameter or heroic verſe of the ancients, conſiſts of ſix feet, equal as to time, *i. e.* to four ſhort quantities, though indifferently of two or three ſyllables. The Engliſh heroic verſe extends but to five feet, of three ſhort quantities, equivalent to, or wholly iambic, which is the prevailing, and only foot, which of itſelf conſtitutes an Engliſh heroic verſe; a poſition which the following lines will ſerve ſufficiently to illuſtrate, and as they are marked, muſt be obvious to inſpection: The feet are ſeparately diſtinguiſhed by a ſhort perpendicular line paſſed between them; and, for the uſe of ſuch readers as may not be very converſant in matters of this nature, the quantity of the ſyllables, of which the feet are ſeverally compoſed, is likewiſe pointed out: a ſmall horizontal ſtroke, – denotes the ſyllable over which it takes place to be long; the ſhort ſyllables are

diſtinguiſhed

diſtinguiſhed by a little curve turned upwards ŏ ; the marks generally uſed by Proſodians: The ſyllables purely accented have likewiſe their peculiar mark.

And mánў | ăn ámŏ | rŏus, mánў | ă húmŏ | rŏus lāy, |
Whĭch mánў | ă bārd | hăd cháunt | ĕd mánў | ă Dāy ; |
Tŏ wāke | thĕ ſōul | by ten' | dĕr ſtrōkes | ŏf ārt |
Tŏ rāiſe | thĕ gē | nĭŭs ănd | tŏ men'd | thĕ heārt |

There are no leſs than three feet ſpecifically different, beſides a two fold variety of the ſame foot, employed in the ſtructure of theſe four verſes ; yet the verſes are all of the ſame claſs, purely heroic, conſiſting each of five feet, however different in number of ſyllables, equivalent to five of the pure iambic kind.* The firſt and ſecond verſe chiefly triſyllabic, terminated by an iambic ; the third all iambic, and the laſt all but one, which is a tribrach ; exhibiting a variety, for which it would be difficult to produce a parallel in a like number of lines equally circumſtanced through the whole range of antiquity. It may not be amiſs here farther to obſerve, that the Greek and Roman numbers depend wholly on quantity, inſeparably annexed to the mechaniſm of their ſyllables. We alſo have the uſe of quantity, not indeed mechanically reſtricted to the caſual arrangement of letters and ſyllables, but chiefly reſulting from emphaſis and the relative importance of the ſenſe, as may be ſeen in the verſes before cited ; but the grand principle on which our metre depends is Accent, which in regulating the movement, as may alſo be perceived in the foregoing verſes, does the office of quantity, and gives us an advantage over the ancients, for which they had nothing to compenſate.

Theſe points being previouſly eſtabliſhed, which though a very ſlight and curſory view of the ſubject, ſeemed neceſſary in aid of our more immediate enquiry ; whether in fact the ancient tongues have the advantage of our modern Engliſh in the article of brevity or conciſeneſs ? we have ſo far cleared the way and with more certainty can proceed to a concluſion.

A line

* The triſyllabic foot uſed in our Heroic Verſe does not alter or break in upon the time ; for the three Syllables, by nature ſhort, and the pure Iambic of two Syllables, one ſhort and the other long, are preciſely equal, or muſically ſpeaking, a Bar of three notes all Quavers and a Bar conſiſting of a Quaver and a Crotchet, tho' but of two, are perfectly equivalent.

A line from the ancients with a correſponding one in Engliſh will ſuffice as examples of the meaſure.

ārmă vĭ | rūmquĕ că | nō Trō | jæ quĭ | prīmŭs ăb | ōrĭs ||
ārms ănd | thĕ man′ | I ſing′ | whŏ fir′ſt | frŏm Trōy

Theſe lines are not partially ſelected, but indifferently taken; both are verſe, heroics in their kind, according to the genius of their language; and it is obſervable, in the very firſt inſtance, the Engliſh is five ſyllables ſhorter than the Latin, of which it is a literal tranſlation; it might be farther obſerved, the Latin is partly elliptical, wanting the nominative caſe *Ego*, which would add two ſyllables more, to make it completely grammar; whereas the Engliſh requires no addition, expreſſed or underſtood, being in that reſpect perfectly complete; and three of its five feet are here formed by accent.

Proſodians agree that a long ſyllable or quantity is equal to two ſhort; and by the ſhort, as a ſtandard unexceptionably convenient, the meaſure is computed. From this view it is manifeſt, that the ancient heroic verſe extends to twenty-four ſhort times, ſyllables or quantities, name them as you will; the Engliſh is compriſed in fifteen, however modified or combined in forming the different feet, which conſtitute heroic verſe. It is by no means requiſite to take into conſideration the various combinations or ſucceſſive arrangement of the feet, which is, with few limitations, pretty much at the diſcretion of the poet; for in this caſe the reaſoning that holds of one applies to all. But to form a more diſtinct and perfect idea of the meaſure, let us view it diveſted of words, naked as it were, and in the abſtract, we need go no farther than the verſes before us,

Ancient Heroic.

- ◡◡ | - ◡◡ | - - | - - | - ◡◡ | - - || 6 *feet.*

Modern Heroic.

- ◡ | ◡ ′ | ◡ ′ | ◡ ′ | ◡ - || 5 *feet.*

To thoſe, any way converſant in muſic, it may be rendered ſtill more obvious, and eaſy of comprehenſion, by conſidering the feet, in a way already noted, as analogous to bars; long ſyllables as crotchets, and the ſhort, quavers; crotchets and quavers being preciſely in the ſame proportion as the long and ſhort quantities of proſodians; one crotchet being equal to two quavers; and thus the double bar or ſtrain of the muſicians anſwers to what we call a verſe,

a verſe, whether of ancient or modern ſtructure. The Hexameter or ancient heroic verſe, equivalent to a ſtrain of ſix bars, common time, *i. e.* each of two crotchets, or four quavers, however modulated, equal upon the whole to twenty-four quavers; the modern or Engliſh heroic, includes but five bars, triple time, of one crotchet and a quaver, or three quavers each, counting together no more than fifteen. Common time, and triple time, are terms purely technical, without any reference to ſwiftneſs or ſlowneſs, or ſpecific difference in real executive time, introduced to mark and regulate the movement. The ancients well underſtood the nature of feet in poetry; but in the ſiſter art, knew no ſuch diſtinction: bars in muſic, as well as ſtops in writing, are of modern invention; the ancient muſic is without them. Now ſuppoſing two pieces of muſic, with or without words, compoſed agreeably to the premiſes, in the proportion of twenty four to fifteen, and, to avoid cavil, the performance regulated by a chronometer, every note of ſimilar deſcription in the one, of the ſame abſolute value as in the other, it would be an affront to common ſenſe, to ſay on the aggregate, which would be the ſhorteſt. It is level to the commoneſt capacity. Muſic and poetry, which compriſe the whole of delivery, are in this reſpect governed by one and the ſame law; this is the common ſcale, and as I conceive, the only one, with propriety, we can refer to, in determining the queſtion before us, which preſently I mean to apply.

It may be ſaid, and who can diſpute it? of the true pronunciation of Latin and Greek we have no competent judges; to their particular mode of articulating certain letters, either ſeparately or in combination, we are utterly ſtrangers; of their Rythmus, a matter, as was before obſerved, wholly mechanical, we are perfectly maſters. Homer or Virgil, were they to ariſe from the grave, and hear an Engliſhman read their works, would not probably in his mode of pronunciation recognize their own language; but in the time of pronunciation, which, on muſical principles, is governed by the rythmus, our preſent object, he would make no material encroachment. We, in general, pronounce the ancient languages, par pro pari, as we pronounce our own; and in Engliſh, the grand law of ſyllabication is ſo preciſe and unequivocal, that an accurate ſpeaker, even were he ſtriving, can hardly tranſgreſs. The grand law of diſtinct utterance, I ſpeak not of idiomatic, or partial differences, is Brevity; which includes two general rules:

1. Pro-

1. Pronounce every ſhort ſyllable or quantity in the ſhorteſt poſſible time, conſiſtent with diſtinct articulation, which is in all caſes to be underſtood; as, cap, pet, kit, top, put.

2. Pronounce every long ſyllable in the ſhorteſt poſſible time, dwelling on it the ſhorteſt poſſible time, to mark its peculiar nature; as, cape, pete, kite, tope, pute.

Now the ſhorteſt poſſible time requiſite to diſtinct articulation, and the ſhorteſt poſſible time in dwelling on a ſound, ſo articulated, to mark its differential character, muſt neceſſarily be equal, and cannot be otherwiſe, even in conception, *i. e* one long ſyllable or quantity is equal to two ſhort, and thoſe of a fixed and determinate meaſure; an advantage wanting to muſic; for, in that faſcinating art, which indeed ſpeaks a univerſal language, the notes as to time, in every other reſpect perfect, are merely relative, and as ſuch, ſubject to adventitious variation. For the ſame paſſage, the ſame melody, may be performed, quick or ſlow, as well as ſoft or loud, ſtill preſerving its identity, as humour or conceits ſhall govern. In ſpeech the caſe is otherwiſe; the meaſure of time is abſolute, I mean ſimply as to enunciation; it is not governed by humour or caprice; all men, free from organical defects, like all harpſichords, are upon a par as to mere articulation, uttering the ſound in the moment of impulſe; though in impaſſioned diſcourſe, and for the ſake of expreſſion, they may indulge their feelings, and deviate a little into an energetic ſwell, or plaintive whine; yet thoſe are but occaſional exceptions, of no force againſt the general rule; which is, if I may ſo expreſs it, an inſtinct of nature, and the uniform practice of every accurate ſpeaker. Nor in that reprehenſible volubility of ſpeech obſervable in ſome, is the caſe altered; their quickneſs, which is always attended with palpable indiſtinctneſs, proceeds from the rapid ſucceſſion of ſyllables, and the total neglect of pauſes or ſtops, not to any abridgment of the time inſeparable from diſtinct articulation; for that is impoſſible. Diſtinct or indiſtinct they neceſſarily muſt be; there is no medium. Thoſe who from vicious imitation, diſgraceful indolence, or affectation equally diſgraceful; confirmed evil habits, ſelf-ſufficiency, or whatever cauſe natural or acquired, labour under impediments of ſpeech; clutter ſyllables awkwardly together, ſubſtitute one letter for another, mutilate ſyllables, ſuppreſſing ſome letters entirely, mince or mouth their words, miſplace or multiply and ſleep upon the accents, babble they may, but never can deſerve precedence in the honourable claſs of ſpeakers.

The

The metrical or muſical Principle, which I have endeavoured to explain, perfectly coinciding with the genius of our Tongue, is in a ſtill more peculiar ſenſe adapted to the language of the ancients; for 'tis probable their common way of ſpeaking was in a ſort of Chant or Recitative, ſomewhat analogous to the Chant of our Cathedral Service, or the Recitative of modern Operas, as may be collected from the ſtory of Gracchus's Pitch Pipe, (p. 182,) and the Plot or ſtage Regulation uniformly prefixed to Terence's Comedies. We there find, as an indiſpenſible property, a muſical accompaniment of two Flutes conſtantly appointed, which continued playing in ſupport of the Speakers the whole time of the Piece; a practice which has greatly puzzled the Critics, and cannot well be reconciled on any other principle but that of their commonly ſpeaking in a ſort of Chant or Recitative. We likewiſe read that the Barbarians took great delight in liſtening to the harangues of the Ancient Orators, though

HOMER.

Greek Hexameter.		Engliſh Heroics.	Pope's Tranſl.	Differ. ſhorter.	Cowper's Tranſl.	Differ. ſhorter.
1 Iliad	611	equivalent to 977:3	781	by 196:3	752	by 225:3
2	877	1403:1	1071	332:1	1075	328:1
3	461	737:3	577	160:3	540	197:3
4	544	870:2	637	233:2	644	226:2
5	909	1454:2	1121	333:2	1083	371:2
6	529	846:2	679	167:2	645	201:2
7	482	771:1	580	191:1	570	201:1
8	561	897:3	708	189:3	655	242:3
9	709	1134:2	837	297:2	884	250:2
10	579	926:2	680	246:2	683	243:2
11	847	1355:1	985	370:1	1034	321:1
12	471	753:3	562	191:3	573	180:3
13	837	1339:1	1060	279:1	1017	322:1
14	522	835:1	618	217:1	632	203:1
15	746	1193:3	909	284:3	903	290:3
16	867	1387:1	1049	338:1	1062	325:1
17	761	1217:3	854	363:3	921	296:3
18	616	985:3	712	273:3	765	220:3
19	424	678:2	471	207:2	518	160:2
20	503	804:4	590	214:4	620	184:4
21	611	977:3	724	253:3	705	272:3
22	515	824:	663	161:	602	222:
23	897	1435:1	1063	372:1	1106	329:1
24	804	1286:2	1016	270:2	1017	275:2
Tot Gr.	15683	equal to Eng 25092:4	18947	6145:4	19000	6092:4

though they knew not a word of what was ſaid, engaged ſolely by the modulation of their accents: this ſtill farther confirms our hypotheſis. It has been ſhewn that the ancient and modern metre is as 15 to 24; conſequently their compoſitions will be inverſely in the like proportion; *i. e.* 24 lines of ours are preciſely equal to 15 of theirs: In other words, a Poem of 1500 lines in either of the learned tongues compriſed in an Engliſh Tranſlation of 2400 lines, Rhyme or blank Verſe, is numerically at Par. By this Scale the annexed Tables were conſtructed . . p. 199, &c. The 1ſt column exhibits the Books of the Iliad, &c. with the number of lines each, as in the original. The next column ſhews to a fraction, the Number of Engliſh Heroics exactly correſponding. To this ſucceeds the actual Number of Lines in Pope's Tranſlation, with the complement, or difference ſhort of the Limitation; and laſtly, on the ſame ground, follows Cowper's. By which at one view may be ſeen, that, on any ſingle Book, or the whole upon an average, *cæteris paribus*,

a

Greek Hexameter.		Engliſh Heroics.	Pope's Tranſl.	Differ. ſhorter.	Cowper's Tranſl.	Differ. ſhorter.
1 Odyſſ.	444 equivalent to	710:2	558 by	152:2	564 by	146:2
2	434	694:2	475	219:2	553	141:2
3	497	795:1	630	165:1	624	171:1
4	847	1355:1	1108	247:1	1028	327:1
5	493	788:4	637	151:4	598	190:4
6	331	529:3	394	135:3	409	120:3
7	347	555:1	438	117:1	434	121:1
8	586	937:3	631	306:3	720	217:3
9	566	905:3	659	246:3	667	238:3
10	574	918:2	690	228:2	698	220:2
11	639	1022:2	794	228:2	781	241:2
12	453	724:4	538	186:4	531	193:4
13	440	704:0	511	193:0	531	173:0
14	533	852:4	602	250:4	650	202:4
15	556	889:3	598	291:3	675	214:0
16	481	769:3	501	268:3	567	202:3
17	606	969:3	688	281:3	729	240:3
18	427	683:1	473	210:1	534	149:1
19	604	966:2	704	262:2	749	217:2
20	394	630:2	469	161:2	476	154:2
21	434	694:2	478	216:2	520	174:2
22	501	801:3	538	263:3	580	221:3
23	372	595:1	399	196:1	448	147:1
24	547	875:1	631	244:1	638	237:1
Tot. Gr.	12206 Eng.	19360.3	14144	5225:3	14704	4665:3

a reſerve partly neceſſary to guard againſt cavil, the balance in point of Brevity or Conciſeneſs is largely, unequivocally, and deciſively in favour of the Moderns. Q. E. D.

The

VIRGIL.

Latin Hexameter.		Engliſh Heroics.	Dryden. Tranſl.	ſhorter	Warton. Tranſl.	ſhorter
1 Eclogue	84 equivalent to	134:2	112	by 22:2	106	by 28:2
2	73	116:4	108	8:4	92	24:4
3	111	177:3	172	5:3	160	17:3
4	63	100:4	78	22:4	72	28:4
5	90	144:	143	1:	104	40:
6	86	137:3	125	12:3	110	27:3
7	70	112:	100	12:	72	40:
8	109	174:2	160	14:2	144	30:2
9	67	107:1	95	12:1	82	25:1
10	77	123:1	114	9:1	104	19:1
Tot. Ecl.	830 equival. to	1328:0	1207	121:0	1046	282:0
			Dryden.		Warton.	
1 Georgic	514	822:2	693	129:2	601	221:2
2	542	867:1	794	73:1	666	201:1
3	566	905:3	844	61:3	684	221:3
4	566	905:3	818	87:3	656	249:3
Tot. Geo.	2188 equivalent to	3500:4	3149	351:4	2607	893:4
			Dryden.		Pitt.	
1 Æneid	756	1209:3	1065	144:3	1026	183:3
2	804	1286:2	1094	192:2	1084	202:2
3	718	1148:4	944	204:4	979	169:4
4	705	1128:	1010	118:	1017	111:
5	871	1393:3	1136	257:3	1131	262:3
6	901	1441:3	1247	194:3	1286	155:3
7	817	1307:1	1113	194:1	1059	257:1
8	731	1169:3	977	192:3	997	172:3
9	818	1308:4	1106	202:4	1111	197:4
10	908	1452:4	1313	139:4	1293	159:4
11	915	1464:	1318	146:	1276	188:
12	952	1523:1	1377	146:1	1348	175:1
Total Æn.	9896 equival. to	15833:3	13700	2133:3	13598	2235:3

	Hexameters.	*Heroics.*	*feet.*
The Greek Iliad contains	15683 equal to	25092 :	4 Engliſh
Pope's Tranſlation in Rhyme, contains but		18947 :	0 verſes.
Shorter than the original by -		6145 :	4 do.

Which, to give a more adequate idea of the difference, is 731 lines more than all Thomſon's Seaſons.

Cowper has taken 19,000 lines in blank verſe, which is alſo ſhorter than the original, by 6092 lines and 4 feet. Both verſions, have very juſtly their admirers; but it is worthy of remark, notwithſtanding all the boaſted advantages of blank verſe, and all the lamented difficulties and reſtraints to which the man of rhyme is ſubject, Pope on the ſcale of brevity, has the advantage of his rival. The ſame, in a yet higher degree, will be ſeen, on comparing their verſions of the Odyſſey. The original contains 12,106 Hexameters, which preciſely covers 19,369 Engliſh Heroics and 3 feet, to a fraction; Pope's Rhyme 14,144, which is 5225:3 within the limits: Cowper's Blank Verſe 14,704, *i. e.* 4665:3 more conciſe than the Greek, yet longer by 560 lines than Pope's Tranſlation, which proportioned to the original, is nearly on a par with his Verſion of the Iliad.

To take the queſtion up in another light: ſuppoſe the whole Iliad in Greek, and Pope's Tranſlation ſeverally ſet to muſic, limiting the bars to the metre, and the number of notes in each bar to the number of ſyllables in the correſponding poetic foot, both in the original and tranſlation reſpectively; a crotchet to a ſyllable of a long quantity, and to the ſhort, a quaver; every note, crotchet for crotchet, and quaver for quaver, mutually telling as its fellow. Homer in his own tongue would put the compoſer to the expence of 92,187 quavers, or 30,729 bars, of three quavers to a bar, more than his tranſlator: an exceſs that would coſt an expert bow-hand nine hours, ſans intermiſſion, to get over. And ſuppoſing him from twelve years of age, employed every day, Sundays included, at the ſame rate, till ſixty, he muſt ſpend no leſs than eighteen ſolid years.... fiddling!!! What in a ſimilar predicament would become of your unfortunate declaimer, who would not only have grammatic ſtops and rhetoric pauſes, but alſo the intercallery graces of hum and haw to impede him?

Warton and Pitt's Virgil, Eclogues, Georgics and the Æneid, taken in the aggregate, is 805 lines or verſes ſhorter than Dryden's

which

which nevertheleſs on our ſcale of adjuſtment, is 2606 verſes and two feet more conciſe than the original, though more diffuſe than Pope's Homer, which may be as well owing to the peculiar manner of the different writers as to the languages, or both. But we have a tranſlation of Virgil extant in Engliſh, line for line, which on the ſame ſcale, in the inverſe ratio of 24 to 15, is to the groſs amount of 4842 verſes more conciſe than the Roman; which converted into Hudibraſtics would nearly equal the whole of Butler's chivalrous Poem of that name. Some over-haſty judges in their partiality for Virgil, and many more would-be-thought judges over-partial to themſelves, may look upon a verſion ſo circumſtanced with contempt; this is not a competition of writers but of languages, confined to a particular point; if with a corps of 8072 light infantry, for on the ſcale of equalization to no more does that tranſlation amount, the genius of the Engliſh tongue can keep the field againſt the genius of the Latin, at the head of 12,914 ſelect troops, though the latter make the more gaudy appearance, our Engliſh battalions muſt be by ſo much the more compact than their opponents, and individually ſurpaſs them in capacity and ſtrength. The faults which may poſſibly be objected to our tranſlator of that admirable Poet, cannot by the fondeſt advocate for Latinity, be urged againſt Milton, who for the greatneſs of his ſubject, ſublimity and copiouſneſs of invention, and the aptitude, ſtrength and harmony of his numbers, is by no writer ſurpaſſed. The Latin verſion of Paradiſe Loſt, by Mr. Dobſon, Fellow of New-College, Oxford, is incontrovertibly a performance of claſſical excellence, yet with all the advantages of that language, it extends to a greater number of lines than the Engliſh; on the whole, allowing for the greater latitude of the Hexameter, 6486 Miltonic verſes; which, to the honour of Engliſh conciſeneſs, admitting Milton to have underſtood and fully expreſſed his own meaning, is clearly a ſuperfluity, in the language of Ovid, *Vox et preterea nihil.*

Dobſon's Latin Verſion is as cloſe as the idioms of the languages will well admit, yet, incredible as it may ſeem, the exceſs incurred, is little, if any thing, ſhort of all the reſt of our Author's original Poems in Engliſh, put together. Paradiſe Regained, Samſon Agoniſtes, Comus, L'Allegro, Il Penſeroſo, Arcades and Lycidas contain 5482 verſes, and on a curſory view, his other Poems on ſeveral occaſions, I think, would ſcarcely count 1004; ſum total, 6486 verſes; the preciſe difference already mentioned, by which the Latin metre exceeds the Engliſh of

Paradiſe

Paradiſe Loſt. If this is not ſufficiently explicit, read them by a ſtop-watch, the Latin will take up by ſo much a longer time in pronouncing; ſet them ſeverally to muſic, the Latin will re-require a proportionally longer time in performance; write them down ſeparately, the Latin in the ſame character will cover more paper, and ſo of the reſt. If there be any other way of aſcertaining the comparative length or conciſeneſs of languages, in contradiction to what I have attempted, I am out in my arithmetic, and begging the courteous Reader's pardon, muſt conſole myſelf with the amuſement it has afforded me in my lonely hours for my pains.

Be it however ſtill remembered, I am not entering into the merits of compoſition, or preſuming to dictate in matters of taſte. *De Guſtibus non eſt diſputandum.* But with perhaps ſomewhat more of attention, and I truſt, a laudable predilection for native habits and our mother tongue, "in what ſhe counſels and in what excels," I am combating a popular error, reducible to a numeral proceſs, which though under my own eye, may not be wholly faultleſs, and is now ſubmitted to correction.

THE REVEREND MR. SPENCE,

ON SCHOOL EDUCATION.

I HAVE long, (ſays Mr. SPENCE, in his POLYMETIS) ſuſpected, that the method of education, which is followed now, and has been followed for ſo many ages, in our ſchools, is chiefly founded on a miſtake. What I have to ſay on this head, may ſeem perhaps very conjectural to you; however I will give it you, ſuch as it is. The ſchool education among the Romans of old, aimed no farther than at two languages; and each of thoſe a *living* language. Their own; for converſation, for reading, and for ſpeaking in public: And Greek, that of their neareſt neighbours; and of neighbours too, *who had been for ſome time in the chief poſſeſſion of the arts and ſciences.* In teaching their own language the Romans made uſe chiefly of their poets; and with very good reaſon: for the thing to be taught at firſt was the right pronunciation; and how could they fix the proper tones of the words, and the true quantities of their ſyllables, but from the works of their poets? When the Romans had advanced their conqueſts pretty far in our iſland,

iſland, our anceſtors, (wiſer, perhaps, in this than we may be) fell with a ſurpriſing readineſs into the cuſtoms of the conquerors; ſtudied their language; and, probably adopted their method of ſchool education: for they had ſcarcely before any common ſchools of their own. It might be right enough then to comply with the politics of AGRICOLA; and to be as ready to learn the cuſtoms of the Romans, as they were to teach them: And, indeed, while the Roman Dominion laſted here, the moſt prudent of the old Britons were probably the moſt earneſt ſtudents of their times. It was then politic to ſtudy Latin and Greek; Latin, as neceſſary to enable them to converſe with their maſters; and Greek, as a language, ſo much in vogue with the ſame. Without the former, at leaſt, they could not make their court to the conquerors; nor get themſelves advanced to any poſt of credit in their own country. It was this, I imagine, which made the Roman method of education take ſo much among us: And, the introducing, and following of it for ſome time, was as prudent as it was neceſſary. But after the Romans found it not worth the while to maintain their conqueſts in this iſland, and at laſt quite deſerted it, the Britons of that age might be as wrong in continuing their method of education, as thoſe of the former were in receiving it. However, as it was then in poſſeſſion, and had been for three centuries, it ſeems to have been continued without conſidering that there were not the ſame reaſons for it; and ſo to have been handed on, without any conſiderable interruptions, quite down to our days. All this while, though the cuſtom has ſo much antiquity to plead for it, and has been preſerved with much uniformity for ſo many ages, I know not whether we are obliged to our anceſtors for handing it down to us ſo regularly or not. Might not one very fairly aſk ſome difficult queſtions in relation to it? Would it not have been better for us, when we are young, to be inſtructed thoroughly in our *own* language, than in any dead language whatever? Is a miniſter now to preach, or a lawyer to plead, or a gentleman in parliament to ſpeak in Latin? Yet, in our ſchools, we are to this day inſtructed to write themes, and to make orations, in the language of the Romans; with almoſt a total neglect of that, which I think is the moſt neceſſary for us, not only in converſation but in almoſt all the buſineſs of life. This it is that has made me often think, that the ſchool education in uſe at preſent among us is founded on a blunder: Such a ſort of blunder, for inſtance, as that of ſome chriſtian churches,

in

in continuing the uſe of the Latin tongue in all their public devotions for ſo many ages, ſince that language has ceaſed to be generally underſtood among them. But granting that there were no miſtake in the preſent caſe; and ſuppoſing, that the very wiſeſt aim for our ſchool education now, is that which is ſo generally in faſhion; I ſhould ſtill be apt to imagine, that we are wrong in the methods moſt uſually taken to purſue the end which is propoſed. If the general deſign of our ſchools ſhould be that of teaching us to underſtand, what the Latin and Greek authors have ſaid in their writings, why then are we led ſo much into the ſhades, that the modern commentators have caſt around them? —Why are we ſo often obliged to fix hundreds of their lines in order, one after another, in our heads; and taught to repeat whole books of HOMER and VIRGIL, by rote?—Why are we plunged ſo much oftener in the works of the ancient poets, than in thoſe of their hiſtorians?—And why is every boy, ſet to write things, that are called Latin verſes; and obliged to endeavour at becoming a poet in a foreign tongue?—Why muſt we in ſome ſchools be taught to ſpeak, and in all obliged to write, in languages that have been dead for ſo many centuries?—And, why muſt all the youth at our ſchools (however different their geniuſes are, or whatever they are deſigned for in life) be all inſtructed in the very ſame things, and pretty nearly in the very ſame track?

POLYMETIS, FOLIO, MDCCXLVII. p. 287.

PARAPHRASE

ON THE

REV. DR. WATTS'S CELEBRATED DISTICH,

ON THE

STUDY OF LANGUAGES.

"LET every foreign tongue alone
"Till you can ſpell and read your own."
With equal juſtice, ſenſe and truth,
So ſays the guide and friend of youth:

For

For ignorant in that, 'tis plain,
Your boaſt of literature is vain;
But make your own your firſt concern,
All others you may quickly learn;
And thus with minds prepar'd and free,
Their beauties taſte, their idioms ſee.
Pedants may flout and keep a pother
About this language, and the other,
And ſwear that none can write or ſpeak,
Who have not Latin learn'd and Greek:
'He of all judgment is depriv'd,
'Who knows not whence a word's deriv'd,
'And every Briton willy nilly,
'Muſt dig good Engliſh out of LILLY.'
Theſe are vague notions foſter'd long,
Crude in their birth, in practice wrong;
Like many more of ancient date,
Wiſely reformed or obſolete.
Thouſands, 'tis true, the courſe have run,
Which reaſon would have bid them ſhun:
'Tis common ſenſe and good in law,
To furniſh brick we ſhould have ſtraw;
But by the myſtic code of ſchools
There's neither ſtraw allow'd nor tools;
And years of pain, and learning's ſtock,
Begin and end in—*Hic, hæc, hoc!!!*
What charms are there, in ſenſe or ſound,
Of ſuch intrinſic merit found,
That, not thro' prejudice to err,
Terms of our own we mayn't prefer?
And juſt as well the purport fit,
With OXFORD writing,—*He, ſhe, it?*
Or do they more in church or ſtate
Improve diſcourſe, or point debate?
Poor boys in training, it appears,
Condemn'd to waſte their tender years
On exerciſes, which conduce
To little or no real uſe,
Seem to perpetuate BRITAIN's doom,
To groan beneath the yoke of ROME.

Rome that abandon'd us in need,
Still o'er our judgment takes the lead;
We ſcout her eagles with diſdain,
The faſces ſtill uſurp domain;
Still, of court influence tho' bereft,
In ſchools the badge of ſlavery's left,
And intereſt ſtill, or affectation,
Warps the free ſpirit of the nation;
Tho' richer proſpects court our view,
Than ever Greek or Roman knew.——
All muſt be through the claſſics led,
Before the horn-book well they've read;
A more oppreſſive taſk in fact
Than Ægypt's tyrant durſt exact,
Which genius in the cradle cramps,
And all her generous efforts damps;
But in your native language ſkill'd,
You on a ſure foundation build;
The edifice will riſe ſublime,
In perfect order, place and time.
There, and there only ſhould commence
The path to knowlege, wit and ſenſe;
For there the young ingenuous mind,
The road to excellence will find,
And in the flowery walks of ſcience,
May bid diſgraceful birch defiance;
But who, a novice there, aſpires,
Muſt work his way through thorns and briars,
And when the craggy ſteeps are paſt,
May ſkulk a uſeleſs drone at laſt;
Nay, tho' he get A. B. at College,
Be ſtopt of his degree in knowlege.
Then cultivate your native ſoil,
The harveſt will repay your toil;
And be it every Parent's care,
To plant the ſeeds of goodneſs there.

Whyte's Poems, 4th Edit. p. 224.

THE petty ambition of pretending to ſuperior ſkill, in other languages, ſeems aptly and not unpleaſantly ridiculed in the following anecdote:

One of our modern modiſhly-bred ladies, boaſting of her proficiency in the *French* tongue, aſſerted ſhe underſtood and ſpoke it better than ſhe did Engliſh; and, for the truth, appealed to a French lady in company. The adroit Pariſian very candidly and pertinently replied, 'O, my dear Madam! I am not ſufficiently acquainted with the Engliſh to be judge; but I ſhould think it make me no compliment to ſay, I ſpeak any language half ſo muſh better as my own.'

MONSIEUR ROLLIN,

AN ENTHUSIAST FOR LATIN AND GREEK, PREVIOUSLY RECOMMENDS THE STUDY OF THE VERNACULAR TONGUE.

"THE Romans have taught us," ſays the pious, learned and juſtly-celebrated profeſſor, "by the application they made to the ſtudy of their own language, what we ſhould do for the attainment of ours; with them children were habituated to a purity of ſpeech from the cradle. This was looked upon as the firſt and moſt eſſential care next to that of their morals; and was particularly recommended to mothers, nurſes and ſervants. They were adviſed to be upon their guard, as much as poſſible, not to let any bad expreſſion or falſe pronunciation eſcape them in preſence of children; leſt thoſe firſt impreſſions ſhould become a kind of ſecond nature in them, which it might be afterwards almoſt impoſſible to amend."

"It were well if we took the ſame care to perfect ourſelves in *our mother tongue*. There are few who underſtand it by rule. The ſpeaking of it is thought ſufficient to make us excel in it; and it is ſeldom that any one applies himſelf to ſtudy the genius, and acquire the delicacies of it. Nay, very often the moſt common rudiments of it are not known, as is often ſeen in the letters of men of very great abilities."

"As the firſt elements of ſpeech are in a degree the ſame in all languages, it is natural to begin the inſtruction of youth

with the rules of the grammar of their own tongue; the principles of which will ſerve alſo for Latin and Greek; and will appear far leſs difficult and diſcouraging, as there will be little more to do than to make them range in a certain order ſuch things as they already know, though ſomewhat confuſedly."

Rollin's Belles Lettres, vol. 1.

DR. CAMPBELL,

A REVEREND AND LEARNED CLERGYMAN OF THE ESTABLISHED CHURCH, NOT A SCHOOLMASTER, SPEAKING OF A WRITER'S STYLE, OBSERVES:

"IT is difficult for men very converſant in any language to diſentangle themſelves from its ſtructure and arrangement;—and therefore it may, at this day, be doubted whether much reading of Latin be very promotive of purity in the Engliſh phraſeology. MILTON'S Hiſtory of England affords a ſtrong preſumption for this doubt; for we may obſerve in it throughout, that the ſtructure of the periods, and the arrangement of the words are ſo cloſe to the idiom of that language, a ſchool-boy might tranſlate it into tolerable Latin."

Strictures on the Eccleſiaſtical Hiſtory of Ireland, &c. page 146.

DR. JOHNSON

TAKES UP THE QUESTION OF A PREVAILING ATTENTION TO FOREIGN TONGUES, AND HIS OPINION IS DECISIVE.

"THERE is another cauſe of alteration more prevalent than any other, which yet in the preſent ſtate of the world cannot be obviated. A mixture of two languages will produce a third diſtinct from both, and they will always be mixed, where the chief part of education, and the moſt conſpicuous accompliſhment, is ſkill in ancient or in foreign tongues. He that has long cultivated another language, will find its words and combinations crowd upon his

his memory; and haſte and negligence, refinement and affectation, will obtrude borrowed terms and exotick expreſſions.

"The great peſt of ſpeech is frequency of tranſlation. No book was ever turned from one language into another, without imparting ſomething of its native idiom; this is the moſt miſchievous and comprehenſive innovation; ſingle words may enter by thouſands, and the fabrick of the tongue continue the ſame; but new phraſeology changes much at once; it alters not the ſingle ſtones of the building, but the order of the columns. If an academy ſhould be eſtabliſhed for the cultivation of our ſtyle, which I, who can never wiſh to ſee dependance multiplied, hope the ſpirit of *Engliſh* liberty will hinder or deſtroy, let them, inſtead of compiling grammars and dictionaries, endeavour with all their influence, to ſtop the licence of tranſlators, whoſe idleneſs and ignorance, if it be ſuffered to proceed, will reduce us to babble a dialect of *France*.

"If the changes that we fear be thus irreſiſtible, what remains but to acquieſce with ſilence, as in the other inſurmountable diſtreſſes of humanity? It remains that we retard what we cannot repel, that we palliate what we cannot cure. Life may be lengthened by care, though death cannot be ultimately defeated: tongues, like governments, have a natural tendency to degeneration; we have long preſerved our conſtitution, let us make ſome ſtruggles for our language."

EPIGRAM,

ON A COUNTRY GENTLEMAN'S ENTERING THE HOUSE JUST AS A LONG-WINDED SPEECHIFIER CLOSED HIS INFLAMMATORY HARANGUE.

TURGESIUS had gabbled himſelf out of breath;
'A nick!' cries Laconic, 'I'm in at the death.'

JUVENAL'S

JUVENAL'S

STATE OF THE LEARNED.

SATIRE VII.

ALTERED FROM DRYDEN.

THROUGH every ſtage of ever-varying life
Man to vexation is expoſed and ſtrife;
But, oh! what ſtock of patience wants the fool,
Who waſtes his time and lungs in teaching ſchool?
To hear the babbling of untoward boys,
Conning trite forms, on miſchief bent and noiſe!
Sitting or ſtanding, ſtill confin'd to roar,
In one dull round, the ſame thing o'er and o'er:
Prelecting ſtill, enforcing and expounding;
Their unſuſceptive ears ſtill all confounding:
What part of ſpeech, declenſion, number, caſe,
Mood, tenſe, voice, perſon, government and place?
Themes to diſcuſs, epiſtles to indite,
Accompts to ſhine in, and with grace to write;
The world's extenſive volume, old and new,
With Scientific maſtery to view;
Hiſtoric lore, and chronologic too;
Then to pronounce the various works of wit,
With ſound diſcretion, and with action fit;
All aim at theſe: but at the quarter-day,
The parent grumbles, and is loath to pay.
'Pay, Sir! for what? The boy knows nothing more,
'The ſix months paſt, than what he knew before:'—
Taught or untaught, dunces are ſtill the ſame:
But what of that? the maſter's ſtill to blame;
Without exception, though each ſingle boy
In open ſchool his utmoſt care employ;
Tho' hours on hours, day after day, he has tried
With ſhame to check, or ſtimulate with pride;
Encourag'd, threaten'd, reaſon'd, ſooth'd, careſs'd,
To rouſe the latent ſpark within his breaſt,
Defeated and perplex'd, 'till his parch'd tongue
With ſheer fatigue has to his palate clung.

The

The murder'd maſter cries, would parents hear
But half the ſtuff that I am doom'd to bear,
For that revenge I'd quit the whole arrear——
But, if my friendly counſel might be us'd,
In purſe and fame egregiouſly abus'd,
Such barren ſoil let not the learned try,
But to more grateful occupations fly:
The meaneſt trade, the ſpade and pick-ax take,
Rather the ſweltering hod your option make.
More to be envied, eaſier and more ſure,
The drudge's dole, who plies from door to door,
Than his, who, counting on his hard-earn'd gains,
Reaps ſuch a ſorry harveſt for his pains.
Muſic and dancing laviſhly are bought;
Thoſe youth are long and ſedulouſly taught;
But ſenſe and learning deem'd not worth a groat.*
Whate'er connects with luxury and ſhow,
Largely on that our prodigals beſtow;
Capacious palaces and villas, grac'd
With all the wild extravagance of taſte;
Exotics nurs'd with counterfeited ſun,
And whole eſtates to pleaſure gardens run;
Courſers of blood, and matchleſs in the race,
Train'd to the turf, or deſtin'd to the chace;
Expenſive ſervices of curious plate;
Suites of domeſtics, carriages of ſtate,
And troops of DUNS announce them wiſe and great.
But, tho' ſuperb the manſion be or not,
The cook and cellar never are forgot;
And, nought to riſk in ſerious matters, here
Talents and breeding muſt be made appear:—
In ſcorn of character, of time and health,
The table groans with the parade of wealth;
Here rich and poor, of high and low degree,
Strain all alike, and ſcorn oeconomy.
CLAUDIUS, to faſhion and his taſte a dupe,
Rags half an ox in a turrene of ſoup;
But more, if poſſible, profuſion ſhines
In wild variety of coſtly wines:
Yet, 'midſt this waſteful riot, there accrues
A thrifty pittance for *Quintilian*'s dues;

For,

For, to breed up the heir to common ſenſe,
Is ever more the parent's leaſt expence.
'From whence then, comes *Quintilian*'s vaſt eſtate?——
No doubt he was the darling ſon of fate;
And, out of mere caprice, luck made him great.'
Urge not in precedent one ſingle man,
As rare as a white crow or ſable ſwan;
Some friendly ſtars exerted all their power,
And ſmiled propitious on his natal hour;
To them, not merit his ſucceſs was due;
For fortune never was to merit true;
And they who draw from fortune's ample ſource,
Are good and wiſe, and all things elſe of courſe:
'Tis ſhe that flings the die; and as ſhe flings,
Of kings makes pedants, and of pedants, kings.
Moſt maſters execrate the barren chair;
Like him who hang'd himſelf through mere deſpair
And poverty; or him, whom CAIUS ſent,
For liberty of ſpeech, to baniſhment.
Even SOCRATES, ungrateful ATHENS ſees
In want, 'and ſentenced by unjuſt decrees.*
In peace, ye ſhades of our forefathers! reſt;
No heavy earth your ſacred bones moleſt:
Eternal ſpring, and riſing flowers adorn
The relics of each venerable urn,
Who pious reverence their preceptors paid,
As parents honour'd, and as gods obey'd.
ACHILLES, grown in ſtature, feared the rod,
And ſtood corrected at the Centaur's nod;
In uſeful learning did his years employ,
And all the hero promiſed in the boy.
The ſcene's much alter'd in our modern ſchools,
For, blind the parent, every Tony rules:
And maſters but mere cyphers prove and tools.
Young Sulky, by his tutor once reprov'd,
Swell'd with revenge, and ſwore he'd be remov'd;
And, lo! a miracle! to make it good,
A bottle of red ink is turn'd to blood;
He ſmears his ſhirt, and Abigail, his friend,
Alarms mama, and ſo he gains his end;

And

And every tattling goſſip thro' the nation
Brands the fell tyrant's name, and blaſts his reputation.*
Go aſk what fruit PALEMON's pains produce,
And how he's paid? Why amply—in abuſe:
And, tho' approv'd his care, confeſs'd his toil,
They hardly claim one ſupercilious ſmile:
Some ten days over, or perchance a ſcore,
He's paſs'd unnotic'd, and is known no more.
As to his profits, tho' confin'd and bare,
Yet even of thoſe the uſhers muſt have ſhare:
Beſides, the rents and ſervants muſt be paid;
And thus of little ſtill a leſs is made.
Yet, in the bargain, every ſly device
Is tried, to ſcrew out ſomething of the ſtated price:
And, after chaffering as with porters, ſtill,
Dear generous ſouls! they tax the quarter's bill:
If not contented, 'take your bill away;
'Commence your ſuit, and try the law's delay;'
Or, acquieſcing to avoid the ſuit,
They bleed your purſe and character to boot.
But who the dues curtail, and thus protract,
Moſt from the abject pedagogue exact.
'Be ſure you perfect him in grammar rules,
'And all the beſt hiſtorians read in ſchools;
'The authors; every poet to a hair;
'I, as your own, commit him to your care;
'Your daily pains, beſeech you, to employ,
'To form the future conduct of my boy,
'And work him, like a waxen babe, with art,
'To perfect ſymmetry in every part;
'His principles and morals ſtrictly guide;
'Spare no expence, but all his wants provide:
'He always ſhow'd a generous, docile ſpirit;
'Is tender, gentle, and you'll find has merit.
'Be, Sir! his better parent; and beware
'No improprieties his health impair.
'This be your taſk'—and literally purſu'd,
The great reward is——BLACK INGRATITUDE!!

Line

Line 49. ☞ An opulent citizen of Athens, applying to the philoſopher ARISTIPPUS, deſired to know, what he ſhould give him to inſtruct his ſon? 'A thouſand drachmas,' replied ARISTIPPUS (about 32l. 5s. 10d. ſter.) 'How!' ſaid the Athenian, 'I could purchaſe a ſlave with that money,' 'Do ſo,' ſaid the philoſopher, 'and thou ſhalt have two;' giving him to underſtand, that his ſon would have the manners and vices of a ſlave, if he did not afford him the means of a liberal education.—ASCHAM, Queen ELIZABETH's preceptor, has the following remarkable paſſage, to the like effect. 'Pity it is,' ſays he, 'that commonly more care is had, yea, and 'that among men deemed wiſe, to find out rather a cunning man for their 'horſes, than a cunning man for their children. They ſay nay, in words, 'but they do ſo in deed; for, to one they will give a ſtipend of two hundred 'crowns by the year, and loath to offer the other two hundred ſhillings: 'God, that ſitteth in heaven, laugheth their choice to ſcorn, and reward-'eth their liberality accordingly; for he ſuffereth them to have tame and 'well-ordered horſes, but wild and unfortunate children; and, therefore, 'in the end, they find more pleaſure in their horſes, than comfort in their 'children.'

Line 95. THRASYMACHUS, born at Carthage, and SECUNDUS CARRINAS, both profeſſors of Greek, the firſt at Athens, the other at Rome, are the characters alluded to.

SOCRATES, the moſt exalted character antiquity, and perhaps human nature has to boaſt of, taught at Athens; his virtue proved his deſtruction! —Being condemned to die, he wanted wherewithal to pay for the juice of hemlock which he was ſentenced to drink, and was reduced to the neceſſity of applying to one of his friends, for money to defray the expence of the poiſoned chalice, and diſcharge the jailor's fees.

Line 108. See, She Stoops to Conquer, a Comedy by GOLDSMITH: a modern alluſion, and a recent fact are here ſubſtituted, in place of thoſe in the original, to the ſame purport, but at this day rather obſolete.

This curious, ſelf-willed, ſelf-directed genius was, from this notable exertion of ingenuity, ſucceſſively, in every ſtage of his life, inſtrumental to his own undoing; he ſpeedily got through a handſome patrimony, and was not very long ago in a menial ſtation under the late Alderman Jenkin, and at laſt dwindled to a commmon labourer in a brickfield! !

It is truly ſhameful and a reproach to common ſenſe to hear the complaints of the expenſiveneſs of Education, equally unfounded as unreaſonable; the fopperies indeed of Education are ſufficiently expenſive, and the neceſſaries of life, diet, lodging, waſhing and clothes, in theſe hard times no leſs felt by teachers than parents, for which there is no compenſation, cannot in any caſe be charged to the account of Literature; which, independent of its utility, is indiſputably the CHEAPEST article in the way of purchaſe.—The beſt School Education that can be procured, books, &c. included, ſeldom ſtands the parent altogether in fifty Guineas, diſburſed in a courſe of years, by petty inſtalments; for the moſt part ſcarcely a moiety of that ſum, and not one half of that, deducting the acceſſary and certain expenſes of rent, uſhers, ſervants, repairs, &c. &c. accrues to the teacher for years of fatigue, anxiety, and diſappointment. O! wonderful encouragement to Letters!!

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